

NNME PROJECT 2011-2013: Sustainable Development in Music Education

**Report, part 1: Intensive course in Music Education for Master students
2011: *Challenges and possibilities of plurality and change in music education*
held at the School of Music, Theatre and Art, Örebro University, Örebro,
Sweden 7 – 11 November 2011.**

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General information

The intensive master courses in Music education within the Baltic-Nordic Network NNME, aim to strengthen thematically oriented pedagogical reflections and discussions on Music education related topics through keynote lecture as well as students' paper presentations based on master thesis in progress. Students' papers are commented on by teachers and doctoral students within the network. In NNME's Baltic-Nordic music education community, keynote lecturers are mainly chosen from the network institutions and an effort is made to include lecturers from as many of these institutions as possible. Moreover, keynote lecturers from outside the Baltic-Nordic region are invited, which allows for an international discussion on sustainability in music education within the wider international field. Each keynote lecture is followed by group discussions and chaired response sessions. In addition, the students participate in panel discussions, workshops and poster presentation. The official language of the courses is English for the purpose of fully including all participants, and also with the intention that the use of the English language prepares the students for international communication in a professional context.

An intensive course equals 4-6 ECTS credits (4 ECTS for participating students and 6 ECTS for the students who are also presenting a paper) and the course includes students studying on the master level. The 2011 the course *Challenges and possibilities of plurality and change in music education* was hosted by School of Music, Theatre and Art, Örebro University, Örebro, Sweden between 7 – 11 November 2011. Students, teachers and lecturers from six of the eight Baltic and Nordic countries (Estonia, Latvia Denmark, Finland, Norway and Sweden) participated in the course in Örebro, Sweden. The main organizers of the course were associate professor Maria Westvall, School of Music, Theatre and Art, Örebro University and the network coordinator Torunn Bakken Hauge, Bergen University College.

Programme of the 2011 Intensive Course

During the course there were altogether 13 student paper presentations, 6 keynote lectures (including 8 keynote lecturers) and 2 lecturers' panels. Each keynote lecture or panel was followed by group reflections. The students were divided into 4 different groups and at least two teachers/ lecturers in each group took turns as group leaders. Students were encouraged to actively participate in the discussions, and they generally took responsibility for presenting

the outcome of the groups' discussions in the subsequent follow-up large-group discussion with the keynote speaker and the other groups. The themes of the keynote lectures were connected to the main theme of the course, *Challenges and possibilities of plurality and change in music education*, while the student presentations were linked to the students' own topics for their master thesis. Still, some of the student presentations were linked to the course theme. All student papers were sent to the assigned commentators two weeks before the course started. Each student presentation lasted for 30 minute, which included 20 minutes allotted the student's presentation and 10 minutes reserved for the commentator's response and discussion. The paper sessions were directed by chairs, who would also manage the broader discussion following the presentations. This intensive course also included performances and concerts everyday along the course week - which were predominately linked to the course theme - with students and teachers of the School of Music, Theatre and Art at Örebro University and also a dance workshop. The themes for these events were, for instance, World music, Swedish Traditional Music, Eurhythmics and Merengue (percussion and dancing).

Content of the 2011 Intensive course

The course started on Monday November 7th with an introduction held by Head of Department Sven Landh, Professor Eva Georgii-Hemming and Associate Professor Maria Westvall, all from Örebro University, together with Network coordinator Torunn Bakken Hauge, Bergen University College. Thereafter invited Keynote speaker, Associate Professor Patrick Schmidt from Westminster College of The Arts, Princeton, USA, gave a lecture on "Place-based education: challenging the thinking of formal and informal learning in education". Dr Schmidt's lecture was followed by a shared keynote by Associate professor Cecilia Ferm Thorgersen (Ingesund School of Music, Karlstad University, Sweden), Assistant professor Cathy Benedict (Florida International University, School of Music; USA) & Senior researcher Marja Heimonen (Sibelius Academy, Finland) entitled "Classroom Rules: The Discourse of Common Sense". This keynote was followed up poster presentations by all five student groups.

On Tuesday November 8th, Professor Øivind Varkøy of the Norwegian Academy of Music, Norway/School of Music, Theatre and Art, Örebro University, Sweden presented his keynote "Existential dimensions in music education. Reconstructing 'values of music in itself' in times of plurality and changes" which was followed by group discussions and then a panel

debate with a student representative from each group. Tuesday afternoon included 5 student paper presentations with subsequent comments by the assigned commentators.

Wednesday morning, November 9th a panel discussion was held, chaired by Associate Professor Cecilia Ferm Thorgersen. The theme was 'Development of music teacher education in relation to a pluralistic changing labour market' and the participants were Associate Professor Johan Söderman, Örebro Sweden, Associate Professor Sanita Madalāne Riga, Latvia, Associate Professor Kristin Rygg, Hamar, Norway, Professor Lauri Väkevä, Helsinki Finland and Associate Professor Kristi Kiilu, Tallinn.

Later the same morning, there were two student paper presentations with subsequent comments. In afternoon Professor Christian Rolle of Saarbrücken University of Music/School of Music, Theatre and Art, Örebro University, Sweden gave a lecture entitled "What is right - what is wrong? On what should we base our arguments in a pluralistic and changing world of music and music education" followed by reflections in small groups and reports from the discussion groups.

On Thursday morning, November 10th, students had time for preparation, discussions and reflections while the network representative had their annual network meeting. In the afternoon Associate Professor Associate professor Gunnar Heiling of Lund University, Malmö Academy of Music, Sweden gave a keynote lecture on "Teacher preparation for a new conservatory music education department. A Swedish-Vietnamese joint venture program" followed by reflections in small groups and then reports from the groups. The last part of this course day included 4 student presentations.

The last day of the course, Friday November 11th began with a keynote lecture by Professor Lauri Väkevä; Sibelius Academy, Finland entitled "Digital artistry in the culture of transformation, remixing digital future(s)". This keynote was followed by pair discussions and a dialogue with the keynote speaker. Later on the same morning, two master students presented their papers which were commented on and discussed. After the lunch break Professor Lauri Väkevä, chaired a panel including Professor David Hebert, Bergen, Norway, Associate Professor Maria Westvall, Örebro, Sweden, Professor Māra Marnauza, Riga, Latvia, Doctoral student Live Weider Ellefsen, Hamar, Norway, Associate Professor Eva Sæther Malmö, Sweden and Senior researcher Marja Heimonen, Helsinki, Finland. The theme

of the panel discussion was ‘New possibilities for Baltic-Nordic co-operations in music education in the changing 2010s’.

The course week finished by an oral course summary and a written evaluation.

Course Programme:

Challenges and Possibilities of Plurality and Change

in

Music Education

Nordic Network for Music Education (Nordplus) Course

The School of Music, Theatre and Art, Örebro University, Sweden
Örebro 7–11 November 2011

Monday, 7 November

11.00 - 13.00 **Registration** at the School of Music, Theatre and Art

12.00 - 13.00 **Lunch** at the School of Music, Theatre and Art (Room: M101)

13.00 - 13.30 **Opening of the course:** *Head of Department Sven Landh, professor Eva Georgii-Hemming, professor Øivind Varkøy and associate professor Maria Westvall, School of Music, Theatre and Art, Örebro University Torunn Bakken Hauge, Bergen University College* (Room: Hörsal M)

13.30 - 14.15 **Keynote lecture:** *Place-based education: challenging the thinking of formal and informal learning in music education.* **Associate Professor Patrick Schmidt** (Westminster College of the Arts, Princeton, USA).

14.15 - 14.50 Reflections in small groups

14.50 - 15.20 Discussion in large group

Chair: Maria Westvall

(Room: Hörsal M)

15.20 - 15.45 Coffee and tea

15.45 - 16.30 **Keynote lecture:** *Classroom Rules: The Discourse of Common Sense.* **Associate professor Cecilia Ferm Thorgersen** (Ingesund School of Music, Karlstad University, Sweden), **Assistant professor Cathy Benedict** (Florida International University, School of Music; USA) & **Senior researcher Marja Heimonen** (Sibelius Academy, Finland).

16.30–18.00 Discussion in groups and poster workshop

Chair: Lauri Väkevä

(Room: Hörsal M)

18.00 **Dinner and poster gallery** at the School of Music, Theatre and Art
(Room: M101)

Tuesday 8 November

09.00 - 09.45 **Keynote lecture:** *Existential dimensions in music education. Reconstructing 'values of music in itself' in times of plurality and changes*, **Professor Øivind Varkøy**, Norwegian Academy of Music, Norway/School of Music, Theatre and Art, Örebro University, Sweden (Room: M101)

09.45 - 11.00 Group discussions and **coffee and tea**

11.00 - 11.45 Panel debate with one student representative from each group
Chair: Live Weider Ellefsen

11.45 - 12.40 **Lunch** at Forum restaurant

12.40 - 13.10 **Lunch concert** with music students (Room: M101)

13.10 - 13.20 Course information Maria Westvall

Students' project presentations (Room: M101)

Chair Torunn Bakken Hauge

13.20 - 13.50

*Presenters: **Freja Vigdis Søndergaard** and **Louise Cecilie Larsen**, DPU, Aarhus University, Denmark*

Commentator: Johan Söderman, School of Music, Theatre and Art Örebro University, Sweden

14.00 - 14.30

*Presenter: **Ingegerd Hultén**, Ingesund School of Music, Karlstad University, Sweden*

Commentator: Kristin Rygg, Hedmark University College, Norway

14.40 - 15.10

*Presenter: **Inga Meijere**, Riga Teacher Training and Educational Management Academy, Latvia*

Commentator: Øivind Varkøy, Norwegian Academy of Music, Norway

15.10–15.30 Coffee and tea

Students' project presentations (Room: M101)

Chair: David Hebert

15.30 - 16.10

*Presenter: **Kaja Kaus**, Estonian Academy of Music and Theatre, Estonia*

Commentator: Johan Söderman, School of Music, Theatre and Art, Örebro University, Sweden

16.20 - 16.50

Presenter: **Christina Larsson**, Royal College of Music, Sweden

Commentator: *Øivind Varkøy*, Norwegian Academy of Music, Norway

On Tuesday night there is no meal is included in the course fee.

(There are plenty dinner opportunities in Örebro city close to your hotels and hostel)

Wednesday, 9 November

09.00 - 9.45 Panel: 'Development of music teacher education in relation to a pluralistic changing labour market'. Johan Söderman, Sanita Madalāne, Kristin Rygg, Lauri Väkevä, Kristi Kiilu

Chair: Cecilia Ferm Thorgersen

(Room: M101)

09.45 - 10.20 Coffee and tea Student discussion on the topic of the panel

Students' project presentations (Room: M101)

Chair: Marja Heimonen

10.20 - 10.50

Presenter: **Jonas Ålander**, School of Music, Theatre and Art, Örebro University, Sweden

Commentator: *David Hebert*, Bergen University College, Norway

11.00 - 11.30

Presenter: **Senni Valtonen**, Sibelius Academy, Finland

Commentator *Kristi Kiilu*, Estonian Academy of Music and Theatre, Estonia

11.30 - 11.40 Course information Maria Westvall (Room: M101)

11.40 - 12.45 Lunch at Forum restaurant

12.45 - 13.30 **Keynote lecture** *What is right - what is wrong? On what should we base our arguments in a pluralistic and changing world of music and music education?* **Professor Christian Rolle**, Saarbrücken University of Music/School of Music, Theatre and Art, Örebro University, Sweden

13.45 - 14.30 Reflections in small groups

14.30 - 15.00 Reports from the discussion groups

Chair: Øivind Varkøy

(Room: M101)

15.00 Coffee and tea

19.00 Course Dinner and Concert by Music Students at Örebro Castle

Thursday, 10 November

9.30 - 12.00 Network meeting for network representatives (Room: M101)

12.00 - 13.15 **Lunch** at Forum restaurant

13.15 - 14.00 **Keynote lecture** *Teacher preparation for a new conservatory music education department. A Swedish-Vietnamese joint venture program*, **Associate professor Gunnar Heiling**, Lund University, Malmö Academy of Music, Sweden

14.00 - 14.30 Reflections in small groups

14.30 - 14.50 Reports from the groups

Chair: Sanita Madalāne

(Room: Hörsal M)

14.50-15.10 Coffee and tea

Students' project presentations (Room: Hörsal M)

Chair: Live Weider Ellefsen

15.10 - 15.40

*Presenter: **Kjetil Høidal**, Norwegian Academy of Music, Norway*

Commentator: Lauri Väkevä, Sibelius Academy, Finland

15.50 - 16.20

*Presenter: **Ieva Vevere**, Riga Teacher Training and Educational Management Academy, Latvia*

Commentator: Eva Sæther, Malmö Academy of Music, Lund University, Sweden

16.40 - 17.10

*Presenter: **Vera Margareta With Due**, Norwegian Academy of Music, Norway*

Commentators: Måra Marnauza and Sanita Madalāne, Teacher Training and Educational Management Academy, Latvia

17.20 - 17.50

*Presenter: **Torbjörn Righard**, Malmö Academy of Music, Lund University, Sweden*

Commentator: Lauri Väkevä, Sibelius Academy, Finland

18.00 Dinner, music and a little workshop at the School of Music, Theatre and Art

(Room: M101)

Friday, 11 November

9.00 - 9.45 **Keynote lecture** *Digital artistry in the culture of transformation, remixing digital future(s).* **Professor Lauri Väkevä, Sibelius Academy, Finland**

09.45 - 10.15 Pair discussions and dialogue with keynote speaker

Chair: Eva Sæther

(Room: M101)

10.15 - 10.40 Coffee and tea

Students' project presentations (Room: M101)

Chair Kristi Kiilu

10.40 - 11.10

*Presenter: **Stavros Arapidis**, DPU, Aarhus University*

Commentator: Marja Heimonen, Sibelius Academy, Finland

11.20 - 11.50

*Presenter: **Sara Pernille Dahlberg**, Norwegian Academy of Music, Norway*

Commentator Cecilia Ferm Thorgersen, Ingesund School of Music, Karlstad University, Sweden

11.50 -13.00 **Lunch** at the School of Music, Theatre and Art

13.00 - 14.00 **Panel** 'New possibilities for Baltic-Nordic co-operations in music education in the changing 2010s', *David Hebert, Maria Westvall, Måra Marnauza, Live Weider Ellefsen, Eva Sæther, Marja Heimonen*

Chair: Lauri Väkevä

(Room: Hörsal M)

14.00 - 14.30 Coffee and tea

14.30 - 15.30 Discussion based upon prepared questions gathered during the week, course summary and evaluation. Closing of the course. (Room: Hörsal M)

Course evaluation comments

The evaluation was accomplished through an open written questionnaire at the end of the course and addressed the topics below. A representative selection of comments from the questionnaire can be found in italics:

- ✓ What did you experience as most relevant during the course? *To meet and discuss with both students and teachers/lecturers. Discussion, music. Collaboration. The opportunity for discussions. The possibility to practice a PowerPoint presentation and get comments. The discussions with the other participants. The discussions after the keynote lectures. Meeting other people in the research field and experience for the first time what kind of work it is to research and what is done in the field at the moment. Music and research in nice environment. How to approach relevant questions and ideas. Friends. Everything was relevant. Meeting other people and learn about what is going on in other countries with regard to music education.*
- ✓ Was there anything that you think was less relevant? If so, could you state what? *Not all of the keynotes were easy to discuss in groups. They could have been replaced with discussions straight after. Can't think of anything. I would appreciate some "down- to earth"-examples. Transfer philosophical things to practical examples.*
- ✓ How did you experience the course content? *Very interesting. Well structured and organized. Very well. It was well put together. Very good. Varied. It was really good. Very interesting, essential information, great keynotes+ presentations. Very interesting with the right amount of diversity*
- ✓ What would you recommend to keep, change or add regarding the course for future Nordplus courses? *Take the Örebro course as an example. It was very well organized. I think it worked very well in its present form. I liked the external lecturers. Reflection after concerts-related to other subjects. Good, relevant. Keep the musical performances. More panel discussions. Add teacher - student jam- sessions: Keep almost everything.*
- ✓ How did you experience the working methods? *I enjoyed so much the atmosphere and the people. I loved the groups after lectures, to be able to discuss and elaborate on the issues. I liked them. Very good to mix students and teachers/lecturers. Very different methods variable in group members, size. A great focus on student participation. A variety of methods- very good. I think the groups worked very well. Relevant. Good -*

discussions are important. Well thought and functional. They complimented each other very well. Especially the group work was very beneficial.

- ✓ What would you recommend to keep, change or add regarding the working methods for future Nordplus courses? *Keep the group discussions after the keynote lectures. Discussion in pairs. Add large group discussions as another way for reflection. Keep the groups. Maybe add a method to make students more active in panel discussions. It worked very well. I would like to have more theoretical questions for the group discussions as they were often focused on individual argument. Keep group discussions after lectures. Keep the “open” structure, diversity of perspectives and approaches.*
- ✓ How did you experience the course socially? *Very good. Nice that we kept together for lunches and dinners. Wonderful with the dancing session. There was enough spare time for social activities and communication so I think it was positive. Discussions, Panels. Superb! As one of the most important aspects. Very good. Since it is the only chance for me to meet fellow students it was a perfect balance of learning more and still have fun and talk about “everything else”. Very fun and inspiring! Very nice. Superb! I made many new friends. I met a lot of interesting people, exchanged views and I became a little wiser and more reflective concerning my field.*
- ✓ This is an intensive course. Did you find it intensive in a constructive way? If yes-how? If no- why not? *Absolutely. Yes it is constructive to be in this “research-bubble”, it is inspiring and provoking and challenging and gives you lots of ideas. It was well balanced with time off and social activities. Yes, long days but filled with inspiring content and challenging methods. Yes, it is constructive. Nice balance between the lectures and the social activities among colleagues. The social activities end up being a continuation of the lectures but in a natural way. You get to know the research field in a convenient, quick and friendly way. More time for discussions. Yes, when new subjects are in rapid succession you draw parallels. Everything lies fresh in mind. I think it was intense in a constructive way. Discussion groups and exchange of views. Finding the “core“ central points of each presentation and “ trying” ideas,*
- ✓ How did you experience the connection between the Nordplus intensive course and the education you receive at your home institution? Please elaborate and explain: *A very good input for writing my thesis. It gives new and relevant perspectives. They are really good connected. It seems like thoughts (ideas, ideology, terms, etc.) are the*

same- getting a good picture of the world of music education. It could not be more relevant with my education. Mostly because the panels and keynote presentations were so well-prepared and well thought. It feels great to “belong” to a community of practice and the course helped a lot in this aspect.

- ✓ Please describe your most valuable Nordplus intensive course learning outcome: *The comments and recommendations for my thesis- writing from my commentator and the other participants. Supportive feedback. Being able to present my work and have someone comment on it. The discussions related to my presentation. General talk among fellow students. I got more ideas and new perspectives to the research field of music education and saw what is going on in the field. Drawing lines to my own thoughts on a master thesis. Create visions- discover similarities/differences between the countries. I got very insightful comments concerning my project. The feeling of having created a network. Presenting the thesis project and have inputs to as to have to continue.*

- ✓ How did you experience the general organisation of the Nordplus intensive course 2011? Please elaborate and explain:
 - Information from your partner representative *Good. Superb. Very good.*
 - Information on the NNME website *Very good. Maybe present the abstracts in advance. Very good, informative easy to use. Good. Got all the information I needed*
 - Registration and information prior to the course in Örebro.
Very good, very easy, all the forms were easy to find. Get access to papers before arrival. Good. Very good! Perfect. Excellent.
 - The Actual course week. *Wonderful in every aspect. Very well organized. I think it was organized very, very well. The course was intensive enough and balanced well with relaxing activities, music and the food was delicious during the whole course. Super! The course week was very well organized. Everything worked so well and I felt really welcome. Best week ever. It has been really educational, fun and interesting. Excellent. Very good.*

Abstracts Keynote lecturers:

SENIOR RESEARCHER MARJA HEIMONEN
SIBELIUS ACADEMY, FINLAND

ASSOCIATE PROFESSOR CECILIA FERM THORGERSEN
INGESUND SCHOOL OF MUSIC, KARLSTAD UNIVERSITY, SWEDEN

ASSISTANT PROFESSOR CATHY BENEDICT
FLORIDA INTERNATIONAL UNIVERSITY, USA

Classroom Rules: The Discourse of Common Sense

Abstract

Teachers are constantly engaged with making decisions for the good of the classroom. We continually determine actions that govern the present and future life of the students within the confines of our room. We may even consider the present and future life of the school community, society and perhaps even the world. We do so in many cases by beginning the school year by setting class rules and procedures:

Be respectful of yourself and others.

Be polite, courteous, and respectful at all times.

Be quiet in lines, hallways, and restrooms.

Follow Directions

Obey all school rules.

Rules are simply common sense. However, Briztman (1991) reminds us that as a discourse, "common sense depends upon what is already known—the obvious—and hence resists explanations about the complications we live" (p. 7).

All (music) classrooms contain social, economical, class related, cultural, ethical and other diversities. There may be the semblance of co-constructed directives, but policies of self-surveillance, false choice, particular ways of knowing and being, and rewards and punishments stabilize the narrative of the status quo. If instead the differences between pupils/students are encouraged, kept and respected, classrooms can become forum for a kind of listening – a discourse of uncommon sense - that can transcend the room of a home or a local group.

Recognizing diversities can lead to new perceptions of learning, where discussions (and music making) are seen as a catalyst for new thinking. Through interaction new processes can be started that lead to un-known results. From this point of view the classroom can be seen as a precondition for (musical) "bildung" that contains political dimensions, and is connected to citizenship and being in the world. There is an interesting tension between this way of thinking about the common exists in plurality, based on Hannah Arendt, and traditional ways of thinking about class-room rules and nurturing.

This presentation interrogates the "common sense" of rules and rule making from three national perspectives. With the input of students of all ages, we will present how different

participants experience, internalize and view rules, and the attending consequences of such common sense engagements.

Marja Heimonen is senior researcher and scientific advisor in the Music Education Department at the Sibelius Academy, Helsinki, Finland. She has presented and organized numerous conferences and has published in places such as the *Philosophy of Music Education Review*, the *Nordic Research in Music Education Yearbook*, *Action, Criticism, and Theory for Music Education*. Her research and pedagogical interests lay in Music Education and Law, Cultural and Welfare Rights, Deliberative Democracy.

Cecilia Ferm Thorgersen is Senior Lecturer/Associate professor in Music education at School of Music in Piteå/Luleå University of Technology and a Visiting Professor in Music Education at School of Music in Ingesund/Karlstad University. She has presented at numerous conferences and published in such places as the *Nordic Research in Music Education*, *Didaktisk Tidskrift*, *Finnish Journal of Music Education*, *Music Education Research*. Her research and pedagogical interests lay in how to offer multi-dimensional musical experiences to all, the quality of music teacher education – and what that entails - and phenomenologic didaktik.

Cathy Benedict is Assistant Professor at Florida International University, U.S.A. She has presented at numerous conferences and published in such places as *British Journal of Music Education*, *Arts, Education, Policy Review*, *Philosophy of Music Education Review*, *Music Education Research*. Her research and pedagogical interests lay in the teacher/student, student/teacher relationship and the challenges in facilitating music education environments in which students engage in a transformative process that encourages the perspective of a justice-oriented citizen.

PROFESSOR ØIVIND VARKØY
NORWEGIAN ACADEMY OF MUSIC, NORWAY &
SCHOOL OF MUSIC, THEATRE AND ART, ÖREBRO UNIVERSITY, SWEDEN

Existential dimensions in music education.
Reconstructing 'values of music in itself' in times of plurality and changes.

Abstract

A lot of music educational activity appears to concentrate on bringing pupils in contact with the 'outside of music'; that which can be described technically and manageably. There is for instance not much focus on *musical experience as existential experience*. At the same time it is quite problematic to speak about *values of music in itself* without exposing oneself to accusations of being a romantic, or even worse; a reactionary, dreaming about 'the intrinsic value of great music written by dead white males'.

I think however that if we in music education no longer are able to relate to the idea that the musical experience has some kind of value in itself, we are facing an acceptance of a technical rationality and an economical way of thinking embracing all fields of life today. We will then join the common kneeling in front of modernity's tendency of worshiping instrumental reason. According to Hannah Arendt this includes a denial of human freedom, and may open up for constructions of totalitarian ideologies.

My questions in this paper are:

1. What does it mean to think about 'musical experience as existential experience'?
2. How is it possible to talk about 'values of music in itself' in a meaningful way today?
3. Why is it important to relate to this kind of ideas in times of plurality and changes?

I will investigate my questions mainly connected to Arendt's discussions concerning our modern oblivion of the differences between the three forms of human activity; *labor*, *work* and *action*. My discussion will even relate to Martin Heidegger's thinking concerning the differences between *things*, *utility articles* and *artworks*, as well as Christopher Small's concept *musicking*.

PROFESSOR CHRISTIAN ROLLE
SAARBRÜCKEN UNIVERSITY, GERMANY &
SCHOOL OF MUSIC, THEATRE AND ART, ÖREBRO UNIVERSITY, SWEDEN

What is right – what is wrong? On what should we base our arguments in a pluralistic and changing world of music and music education?

We are living in a time of social and cultural changes. As in other disciplines, the foundations of music education are increasingly becoming challenged and most societies are characterized by varied ways of living and musical diversity. Thus, it is no longer possible to reliably specify the aims and contents of music education and their implementation in school by simply basing them on lasting musical traditions and changeless forms of life.

It has been said that such an assessment leads us to a pluralistic—if not relativistic—view of music education. But it does not help us when we have to make a decision on “*What is to be done?*” Teachers in schools, as well as members of curriculum-making commissions, are faced with this question. However, the pupils involved in making decisions about the music curriculum also have to come up with an answer to this question.

How can we orientate ourselves in our actions and whereupon should we base our judgements when negotiating decisions and trying to convince others? If we are not ready to accept that decision-making in the field of music education is arbitrary or just a matter of power, we have to be content with the arguments we can offer. The situation is similar to that of aesthetic arguing: there is no sure footing, our criteria for evaluation are always up for discussion.

Teacher preparation for a new conservatory music education department.
A Swedish-Vietnamese joint venture program

Abstract

In a cooperation project between Vietnam National Academy of Music in Hanoi (VNAM) and Malmö Academy of Music, Sweden (MAM) five VNAM music educators participated in a tailor made in-service education program to prepare them for their future task as staff of a new Music Education Department (MED). The program continued for two years and included five intensive periods, four in Hanoi and one in Malmö.

Government plans and ideas to reform the Vietnamese education system

When building the in service program the government's plans for renovation of school and higher education programs had to be considered.

The renovation of curriculums at different levels should focus on student-oriented activities, e.g. children experience, the importance of play, the process of activities, individual differences, the creating of a learning environment for children/students and the unifying of theory and practice. Educational methodologies of the new programs should promote student creativity, pro-activeness, self-study activities, the application of knowledge for practical purposes and promote their interest in studying and researching.

Program content and organisation

The program content was based on the ideas from the new national curriculum. It was organized in a practice based way. A Google course site was used for the communication around all course tasks.

Literature studies

Since the teachers had little experience of reading educational literature a list of books and articles were introduced in English and Vietnamese.

Teacher development through the use of research methodology

As part of the program the teachers tested a number of new methods and pedagogical ideas in their own teaching in a more systematic way. Action research was chosen as the preferred scientific method. How effective were these new ideas? Five studies giving more detailed answers were published and reported at the SIDA conference held at VNAM in December, 2009.

Experienced problems

A number of problems were experienced during the project, most of them had to do with differences in learning cultures. On a higher level these differences could also be seen as political. The government wanted reform but the implementation of democratic methods came from the top.

PROFESSOR LAURI VÄKEVÄ
SIBELIUS ACADEMY, FINLAND

Digital artistry in the culture of transformation: remixing musical future(s).

This presentation examines the role of digital artistry in contemporary music culture from a pedagogical standpoint. I will argue that music educators should be acutely aware of how music is made, disseminated, and enjoyed in the digital domain, and that this recognition is even more important in general music education, because digital musicking can reveal new creative possibilities for everyone both as a social pursuit and as a self-educative and self-forming activity. Through examples, I will indicate that (1) digital artistry has been on the centre of musical-cultural transformation over genre lines for decades and (2) new educational possibilities can be found from the various ways in which musical meaning is processed in informal webs of communication. I will also contest the idea that music could be examined apart from its mediation: from the standpoint of digital artistry, music is a thoroughly mediated domain, and any attempt to focus on its message at the cost of the medium only veils its transformative role. This is also something that music educators should acknowledge as a point of departure of their own pedagogical approaches.

Abstracts Master students' projects

FREJA VIGDIS SØNDERGAARD AND LOUISE CECILIE LARSEN
DPU, AARHUS UNIVERSITY, DENMARK

In this abstract, we present our preliminary ideas concerning our joined master thesis. We are two master students from DPU, Aarhus University, planning on signing our thesis contract in February 2012.

As the subject area of our thesis we have decided to focus on School Concerts¹. This interest originates from our different backgrounds as a school teacher and a musician, respectively. At the crossroad of these two areas of experience, we have developed a strong interest in the collaboration between educational and cultural institutions. Specifically we are interested in how and why culture is communicated to students and therefore the setting for our thesis will be provided by two of the main communicators, LMS² and Folkeskolen³. Where LMS is the main operator, Folkeskolen is the main user of School Concerts.

In order to understand the “conversation” between the two organizations, we find it relevant to take the most tangible connecting link between the two – the teaching material provided and created by LMS. By analyzing selected material, we wish to examine the underlying intentions of exposing students to live music. These analyses will be elaborated through interviews with different representatives of both LMS and Folkeskolen.

From our current perspective, we see the following problem areas which might be relevant for a discussion:

- Different artistic and pedagogical intentions connected with school concerts
- The affects of the intentions in the development and use of the teaching material
- Challenges linked to developing a joined ownership of the concerts and the teaching material

¹ School Concerts is in this thesis defined as concerts where professional musicians performs at schools.

² LMS: Levende Musik i Skolen (Live Music in Schools)

³ The Danish State School

INGEGERD HULTÉN
INGESUND SCHOOL OF MUSIC, KARLSTAD UNIVERSITY, SWEDEN

This study aims to define and describe the factors that constitute the phenomenon *interpretation-process*, and to reflect this phenomenon from two sides, two interpretations of a graphical noted piece for solo-voice is carried out. In order to describes the processes in this practice-based study, a method is used in which the interpreter alternates between the role of practitioner and researcher, reflecting in, and overaction.

In relation to the text and notation of the piece, one process is based on the singer's lived experience and her associations of some symbols, while the other is based on the singer's experience of some car-mechanics workday worlds, and their associations of the same symbols. As a methodological basis *the phenomenology* is used, whose two main theses are: *a turn towards things, and responsiveness to things*. It is the interpreters experience and the way in which the phenomenon of interpretation process emerges, that is examined, and both verbal and sounding examples of the lived and perceived experience are reported. The results are also compared with previous research in similar areas.

The results show that some of the key factors that constitute the two interpretations are:
- Text analysis (in the broad sense) significance. The analysis of the verbal text and the notation was the basis for the two interpretation processes, and thus constituted the framework of what was going to be communicated.

- The idea of public performance and communication. The presence of this idea influenced both the instrument and the interpretation.

- The altering between practice and reflection. The interpretation-process was in a high degree characterized by an interaction between practical music-making and reflection, and of the oscillation between parts and whole, pre-understanding and understanding.

- The scope and nature of the interpreters own creativity. The interpreter functioned largely as a co-composer, and the creativity was marked by spontaneity and deliberate choice.

The choices and positions of the interpreter - both spontaneous and deliberate - is mirrored in the sounding shape contained on the disc.

Keywords: Interpretation, graphic notation, life worlds, singing, creative, Sverker Magnusson.

Opportunities for the Development of Young People Saxophone Quartet Ensemble Playing Skills

Playing a musical instrument has greatly affected the human development. It provides the opportunity to express one's emotions through music sounds. Communication with like-minded young musicians causes the wish to create common ensembles which often succeed to become popular. So the chamber ensembles of wind instruments popular in Latvia have emerged, for example, the clarinet quartet *Quattro Differente*, saxophone quartets *n[ex]t* and *n[ex]t move*, trombone quartet *Shady Brass Q*, tuba quartet *Tubalogia*, brass quintet *Live Brass*. The saxophone quartets are becoming increasingly popular among the wind instrument ensembles, which surely is related to the growing popularity of the instrument itself, especially among young people. Even if each musician of the ensemble himself is a highly qualified performer, the ensemble play has its own specific character which has to be observed in order to achieve high quality of ensemble play.

The quartet praxis shows that problems are caused by common timing, intonation and articulation. It is still unclear how to improve the formation of phrasing, agogic and dynamic ensemble, what pedagogic methods to use in order to improve the play skills of the ensemble more efficiently. This determined the selection and importance of the research topic.

Research object: operation of the saxophone quartet.

Research subject: playing skills of the young people ensemble.

Research aim: to study the possibilities of improving the playing skills of the young people ensemble within the activities undertaken by the saxophone quartet.

Research hypothesis: the playing skills of the young people ensemble within the activities undertaken by the saxophone quartet improve more efficiently, if

- playing saxophone has a personal meaning to the members of the quartet;
- exercise system, audio and video record analysis aimed to improve playing skills of the saxophone quartet is being used during the operation of the quartet.

Research methods: theoretic – analysis of scientific literature, empiric – surveys, analysis of audio and video records.

Planning of rehearsals includes also exercises of warm-up, rhythm and coordination, singing and using of the metronome. Including different rhythm exercises in the warm-up is essential for development of the sense of rhythm (Holmquist, 2009). Using digital pitch accuracy meter can help to solve intonation problems within the ensemble (Henry, 1981).

Formation of the common teamwork and phrasing of the ensemble plays an essential role: common, correct accents, breaths – places and techniques. It includes also development of common rhythm, unified timing. Playing scales and chorals at the beginning of the rehearsals helps to develop intonation. Attention should be paid also to articulation, for example, balancing of the soprano and baritone (Henry, 1981). Balance of the dynamic between the instruments and listening to the play of the other members of the ensemble are essential

(Silver, 2009).

Location and changes in the location of the ensemble members help to control intonation, to master rhythmically more complex composition sections. Changing the location of the players or several ensemble members playing together provides the opportunity to listen more to each other's melodic and rhythmic line. When emphasizing the melody, it has to be considered which instrument the composer has intended to play it, what are the dynamic possibilities, features of the timbre and range of the given instrument (Cooper, 2004).

Exercise system of the ensemble playing skills

The exercise system for improvement of ensemble playing skills can be divided into exercise blocks.

1. Breathing exercises.

Quality of the wind instrument sound depends on the sufficient air support. The base of the upper notes is good lower notes; the base of good lower notes is quality air supply. To achieve quality and homogeneity of the common ensemble sound it is essential to have common sense of breath and as similar air intensity as possible therefore it is important that the breathing exercises are performed by all ensemble members together.

2. Intonation exercises.

Good common sound of the ensemble is also largely affected by the intonation. It is important for each player of the ensemble to intone his part within the context of the parts of other ensemble members therefore it should be worked on during rehearsals. Playing different scales, intervals and chords can be employed, selecting these both dependent and independent of the composition in preparation. Attention should be paid to the fact that intonation might change with different musical means of expression. Playing chorals is a very popular intonation exercise.

3. Rhythm and coordination exercises.

One of the most common problems in the ensemble often is the lack of common metrical timing, which is closely related to the rhythmical preciseness. Use of metronome is prerogative for performance of exercises aimed to develop the sense of rhythm and coordination both during the whole exercise and as means of control during separate sections of the exercise. Large-scale rhythmic values can be mentally split into smaller units, but the fast tempo can be reasoned within larger rhythmic values. During the learning process it is essential to mentally keep a more detailed division in rhythmically more complex places irrelevant of the tempo.

4. Exercises that replace playing instruments by singing.

Exercises that replace playing instruments by singing help to turn attention to more specific things that are harder to hear when playing. It is recommended to sing the more complex sections of the compositions in different tempos, starting from the slow one. When singing it is important to follow the articulations and the dynamics, sing with possibly closer syllables that form during performance of the given articulations. Singing during the rehearsals also helps to save the physical (lip) strength.

5. Exercises to improve articulation.

Precision of articulation affects the common sound, rhythmical precision and dynamic ensemble. Different saxophones have different articulation features, for example, when playing soprano saxophone, it is easier to articulate the sounds and perform different, especially shorter articulations than when playing baritone saxophone. This difference between the saxophone types can be compensated by playing exercises for improving articulation during rehearsals.

6. Dynamic ensemble exercises.

Considering the character and range features of both larger and smaller saxophones is important for improvement of the dynamic ensemble as well. In order to hear the significance of parts of different ensemble members better, parts can be exchanged during the rehearsals but taking into account the tuning. If possible, it is recommended to exchange instruments as well. Performing exercises intended to solve other problems also gives the opportunity to work on the improvement of the dynamic ensemble.

Conclusions

In order to improve the playing skills of the ensemble more efficiently and achieve quality of the common sound of the ensemble, these exercises should be done on regular and systematic basis, paying attention to exact performance. Each member of the ensemble should also improve his playing skills by working individually beyond the ensemble rehearsals.

Making audio and video records both during the rehearsals and the concerts is integral part of the improvement of ensemble's playing skills. It is important for these to be analyzed and assessed not only by the leader of the group but also by the rest of the ensemble members.

KAJA KAUS
ESTONIAN ACADEMY OF MUSIC AND THEATRE, ESTONIA

My work will talk about eurhythmics according to E. J. Dalcroze. This pedagogic method is not in use in Estonia, which means I have to focus on foreign literature. My work will also rely on my studies in Malmö Academy of Music in the rhythmic department, where I spent the whole academic year in 2010/2011. The thesis will be a combination between these two experiences and for starters I will define the word eurhythmics (*rütmika* in Estonian) relying on the scientific material existing. It is also important to make sure that I am not talking about Rudolf Steiners approach of eurhythmics and that a modern perspective (eurhythmics in Malmö Academy of Music) acts a big role in the method nowadays. The focus in my work will be on if and how eurhythmics helps to develop childrens creativity, their ability to express music and to improvise. I am planning also to make a practical research among kindergarten children, seeing, how they react to this new way of teaching music. For this I will plan a row of lessons in connection to each other and use the method in mixture of the two experiences in teaching. After that I will analyse, using the existing theoretical material, how the eurhythmics helped the children to be creative, to express themselves in music and to improvise, assuming it will appear in the working process. I'm thinking also to use the video camera (if agreed with the parents) to be able to analyse it better after the lesson.

CHRISTINA LARSSON
ROYAL COLLEGE OF MUSIC, SWEDEN

IMProPERA

Improvisation as a pedagogical tool for vocal and musical knowledge development.

Teaching tends to be institutionalized in a tradition and convention laden cultural setting which leads to methods and approaches being sedimented. Vocal and instrumental teachers work in a tradition-saturated musical and social practice, which means that they often teach in the same way, using the same methods that they themselves learned. The vocal or instrumental lesson, according to the above reasoning, becomes an institution with ways of thinking and behavior patterns that are burdened by tradition and conventions.

This study is carried out at a music community college, at a pre-university level, and the students involved in this study are between the ages of 19 and 29. The aim is to explore implications on musical and vocal skills development using new creative ways to work and an interactive approach where improvisation will be the main content.

The scientific approach is based on symbolic interactionism and George Herbert Mead's theory of human consciousness (mind) which, according to Mead, is divided into the active, spontaneous, playful and emotional I and the reflective, controlling and emotionally neutral me. Improvisation is communicative, interactive and relational in nature. Therefore the theory will be extended to a double dialogicality which considers both (i) interaction in situations and (ii) interaction within socio-cultural practices, traditions and cultures (Linell, 2009).

The study is performed as an action research study. Action research is based in practice and involves collaboration between researchers and practitioners. It aims at changes and improvement. The process involves four steps: plan - act - observe - reflect. Data collection and evaluation takes place continuously and hence the process will change incrementally.

During three half-day long workshops, students will meet and work with an improvisation teacher. The type of improvisation here referred to comes from so-called theater sports and theater improvisation. Exercises are designed to train spontaneity, an affirmative attitude and active listening with your whole body.

Preliminary results show that students feel that stage fright is reduced.

JONAS ÅLANDER
SCHOOL OF MUSIC, THEATRE AND ART, ÖREBRO UNIVERSITY, SWEDEN

Musical creolization - a challenge for music education?

My presentation is based on my Bachelor thesis which dealt with how people in the Caribbean country St. Vincent and the Grenadines relate to music. The study was based on fieldwork and investigated how the concepts of *music*, *musicality* and “*good*” music were defined by the informants. It further examined how music could affect people and functions of music in the daily life.

The findings from my Bachelor thesis will be the point of departure for my master thesis. I am interested in the cultural dimensions of people’s relationship to music and what happens when people with various cultural backgrounds interact musically. My intention is therefore to investigate the ways in which people think, speak and interact

with music in groups in which the members have different cultural backgrounds. My interest is to see if, and in that case how, ‘new understandings’ arises in these meetings in relation to musical creolisation and re-localisation. Is ‘musical pluralism’ a way for music education in the future? The methods used will be observation and group interviews. Since I am at an early stage of my thesis I would be pleased to discuss a possible outline for my investigation.

SENNI VALTONEN
SIBELIUS ACADEMY, FINLAND

A singing pastor – does education meet work reality

My master thesis is on singing in the work of pastors in congregations and the singing education in theological studies. I am focusing on the typical education path, which leads to the office of pastor in Finland. This education covers Master studies in theology at university and vocational studies before and during the first working years under the Education Center of the Evangelical Lutheran Church of Finland. For the research I have interviewed 8 pastors who have worked from 1 to 7 years.

All interviewed pastors say that singing is not an obligatory task in their work but still find themselves in situations where singing is needed at least once a week. For many pastors singing is a daily occurrence. At ceremonies a pastor may need to lead the singing of the congregation or sing certain liturgical parts alone. It was revealed in the interviews that every one of the pastors had had the experience of having to sing alone during a christening when no one else would sing the hymns. According to the interviews, singing does not play an important role in the work of these pastors. However, many interviewed pastors are nervous of the singing situations, and have a complex relationship with their own voice.

There seems to be very little education offered for theology students. For example the University of Helsinki only offers a two-day lecture course dedicated to church singing for the theology students. The Church Education Center does not offer any courses focused on singing technique, except some small course units where a pastor can build up his or her repertoire in liturgical singing. The singing education offered to the pastors is based on the ideals of classical singing. The example of good church singing given to the pastors is a classical voice that the pastors then try to imitate with almost no education.

KJETIL HØIDAL
NORWEGIAN ACADEMY OF MUSIC, NORWAY

An action research study on how to use computers in teaching composition in elementary schools using the software DSP02 created by Norwegian network for technology, acoustics and music (Notam).

DSP02 is a program with almost unlimited possibilities on how to create and manipulate sounds, lay them out on a time line on different tracks and mix all of it to a stereo sound file on a chosen format. Yet the user interface is very simple and intuitive to understand making it a low threshold for the participants to cross. The students can work for them selves or collaborate with each other, although there is no online virtual room to communicate in. I lean on the national curriculum states that (my translation) *Students is supposed to use digital tools in every subject and ...use of recording equipment and music technology software to assemble and manipulate sound into compositions.*

Does youths really have a musical experience whilst working with digital tools during music lessons in the classroom? Or is it just noise and sounds for them with no particular meaning?

Through my past and present practice I have reasonable experience in teaching electronic music composition and the use of computers to do so in Norwegian elementary schools. The use of digital tools took a quantum leap at our school when we acquired one laptop per youth, but we do have some significant tech problems of which I have to sort out before or during the field study.

The main aim is to present some points that can be included in a methodology for future use. I want to use qualitative techniques for acquiring the empirical data necessary to support my thesis. Among these are field notes of participant observation, qualitative research interviews of focus groups and a collection of some of the finished compositional works of the students.

Pedagogical and Methodological Aspects for the Acquisition of Singing by Youth

Pop music – an abbreviation from the words „popular music”, which means „music for all”. Since 1950-ies it is assumed to call so the modern commercially entertaining music („*The Grove concise Dictionary of Music*”, 2007, *Akopyan's edition*). *Pop music or modern music* (Katrin Sadolin, 2000) has occupied a stable place as independent art direction in the modern culture. The interest of youth regarding acquiring of singing skills in this direction is not disputed. Especially it applies to singing in modern genres loved by youth, such as, pop-music, rock-music, jazz and musicals. Thus the pop-music applies it right to full education in compliance with the specifics thereof.

Now in Latvia this problem lacks attention in the field of musical education in the methodological and pedagogical aspect; the relevant methodological literature has not been developed, educational programmes have not been created which would provide the possibilities for young people to acquire the varied techniques of modern singing. These reasons determined the significance and topicality of the research of this Master Paper.

In order to establish modern methodological techniques and pedagogical approaches, the following shall be necessary for the acquisition of such singing:

- to research already existing new singing techniques in music education (for example, belting, twang, speech, etc.) and already known ones (academic vocal schools), as well as traditional singing manners (Indian, Arabian, Spanish etc.);
- to research the methodological literature related to guidelines of vocal pedagogy which determines formation of the voice as tuning of the instrument;
- to research the literature which provides the possibilities to discover the path of a singer's mission through the cognitions of philosophers, pedagogues and psychologists;
- regarding guidelines of music pedagogy in the perfection of the vocal art. It would determine the possibilities to develop preconditions for the use of varied experience in the acquisition of modern singing. The experience of varied vocal techniques and singing methods shall be used as the source of creativity for prospective singers in the future.

Material and methods

Methods used in the research: analysis of theoretical literature in pedagogy, psychology, music science and music pedagogy;

empirical: questionnaires, interviews, observations.

Pedagogical-methodological techniques in the acquiring of modern music (*Jo Estill*, 1996; *Gillyanne Kayes*, 2004); psychophysiological-methodological approaches of singing (*Dynah Harris*, 1998); microphone technique (*Katrin Sadolin*, 2000); improvement of co-operation skills during the jazz singing studies (*Inga Bērziņa*, 2010); phonetics of the Latvian language in vocal music (*Elza Zvirgzdiņa*, 1986); innovation and explanation of physiological mechanisms in sound creation and main vocal schools (*Рауль Юссон*, 1974) are analysed in this research.

Research object

Acquisition of pop music singing.

Research subject

Possibilities for acquisition of pop music singing by youth.

Aim of the research

To research the possibilities for acquisition of pop-music singing by youth based on varied pedagogical and methodological experience.

Hypothesis of the research

Singing skills of the youth will develop provided that:

- varied singing techniques are acquired;
- personal attitude of the youth towards understanding of singing techniques is formed.

The method of Jo Estill, widely known American modern singing teacher and music scientist, is offered in the research. Gillyanne Kaye, the follower of the work of Jo Estill, has developed exercises which develop six singing techniques which are current for becoming singers for proficient use of vocal tract. By acquiring the exercises the voice becomes as a practical work tool which is determinant factor in the acquisition and improvement of singing. Gillyanne Kaye considers that in order to commence wholesome acquisition of vocal technique the understanding how and why the voice is working or creating is necessary. Relatively recently the vocal pedagogues have been accustomed to base on empirical understanding of voice set-up. In the last century the acquisition of vocal art and physiological science have made large steps in the development, providing the information how the muscles are working during the singing and speaking and in what way a singer may achieve the desirable result in sound creation, being able to work with these muscles. Gillyanne Kaye (2004) considers that singing is a physiological activity and it determines the significance of the application of exercises developed by the author in practical experience. Especially significant is the understanding of the essence of exercises, because it would help the becoming singers to feel the activity of voice muscles and capability to control them. The developed exercises include six main singing techniques for good management of your voice:

- 1) Speech Quality

- 2) Sob Quality
- 3) Twang Quality
- 4) Opera Quality
- 5) Falsetto Quality
- 6) Belting Quality

Exercises are based on the result provided by muscle configuration and structure characteristic to each of techniques. The skill to prepare muscle structure, to perform a certain movement, which changes sound creation position and teaches how to control it in order to achieve the sound characteristic to each technique.

Introductory exercise.

The aim is to identify and control internal feelings in the vocal tract which the voice creates in speech mode and singing mode. The exercise shall be performed gradually by steps in such time in order it would be possible to compare internal feelings:

1. Start to read a newspaper or a book in medium loud voice, text must not be of dramatic nature.
2. Immediately after the text is read to continue to sing or intone the same text.
3. Control a voice position when speaking and singing.
4. Try to find common voice height point when speaking and singing the text.

Self-supervision tasks:

1. Characterise what are the voice feelings when reading and singing the text?
2. What changes did you observe when started to sing?
3. Was the voice changed specially when singing?
4. How the singing and speaking voice connected?
5. To keep the same voice position when speaking and singing.

Each next exercise will gradually acquaint with the muscle activity, their mutual co-operation and practical application.

Results and conclusions

Practicing and future pedagogues, as well as composers composing pop-music were polled. Vocal pedagogues recognise that preparation of youth for singing of pop-music and genres related to it is based on the main principles of academic vocal school because they have been verified through the practice. Future pedagogues are willing to acquire new methods which they will probably use in their future pedagogical activity.

The author of this paper considers that after research and analysis of pedagogical-methodological techniques in the acquiring of modern music (*Jo Estill*, 1996; *Gillyanne Kayes*, 2004); psychophysiological-methodological approaches of singing (*Dynah Harris*, 1998); microphone technique (*Katrin Sadolin*, 2000); improvement of co-operation skills during the jazz singing studies (*Inga Bērziņa*, 2010); phonetics of the Latvian language in vocal music (*Elza Zvirgzdiņa*, 1986); innovation and explanation of physiological mechanisms in sound creation, analysis of main vocal schools (*Пауль Юссон*, 1974) in this research work and as a result of compilation of experience the methodological and pedagogical preconditions for the acquisition of singing by youth have been created.

VERA MARGARETA WITH DUE
NORWEGIAN ACADEMY OF MUSIC, NORWAY

Like other instrumental teachers, the classical vocal teachers meets many demands with regards to their competence in areas such as their own musical performance, accompaniment, vocal physiology, repertoire, language, diction, interpretation, pedagogy and so on. All these areas of expertise takes into account the various needs of the singing student, which must be met in order to help develop an accomplished singer. However, there is a field of competence that is not emphasized in the education of singing teachers: psychological competence.

In Norway, students and female students in particular, struggle to a greater degree with psychological problems than the general population. Voice teachers work closely with students in one-to-one settings, with topics such as breathing, body, expression, and motivation, and this is closely tied with topics such as the student's identity, body experience, the student's experience of her own ability to complete her study programme, and so on. Voice teachers often have the role of a mentor for the student, or might find that in order to solve a technical challenge with the student, touching areas that might be psychologically difficult for the student is a risk.

Do voice teachers have the psychological competence to handle such situations, without taking on the role of a therapist? In my master's study the research question is: "How do voice teachers and singing students in higher music education perceive the need for psychological competence within the teachers?"

I am now in the middle of the process of carrying out semi-structured interviews with three classical singing teachers, as well as 3-4 classical singing students in higher music education, about their views on this need. I will in my paper present some excerpts from the interview transcriptions, and discuss how these can be interpreted further.

TORBJÖRN RIGHARD
MALMÖ ACADEMY OF MUSIC, LUND UNIVERSITY, SWEDEN

This ongoing study deals with the learning of jazz playing. Whereas Berliner (1987) has pointed to that the language of jazz traditionally has been communicated in informal settings and acquired through what can be called informal methods, since several decades the study of jazz music has a given place in practically all formal music education. This study is concerned with what this shift means for the teaching and learning of the jazz idiom. I am particularly interested in how jazz teachers describe their learning, both their learning history and their ongoing learning experiences as well as their methods of teaching jazz. The overarching research question of this study is whether the teachers teach in a way that emanates from their own learning experiences, which might be informal, or is it more connected to the way that they themselves have been taught by their teachers. The study seeks to answer to the following questions: How have jazz teachers learned the language of jazz? How do they teach the language of jazz? What are, and how can we understand, the (dis)connections between learning and teaching?

The empirical material is collected through participatory observations and interviews. As a first step I make observations of jazz lessons where I take detailed notes of the methods being used. I observe two lessons of each informant. As a second step I make a semi-structured interview with the teacher on her/his learning experiences, their early motivation to play, critical moments in their learning process, practice routines etcetera. Empirical material will be collected from about five informants.

In my presentation I shall describe the empirical material collected and discuss a theoretical frame for the analyses relying on socio-cultural theories in line with for instance Vygotsky. The work is in progress and any comments and proposals are welcome!

Theme: Music-pedagogical challenges in high level solo-instrument teaching.
With special focus on guitar teaching.

Within the music-pedagogical field, it is often maintained that there lacks a thorough theoretical understanding /mapping of solo-instrument teaching (Nerland, 2004).

Solo instrumental teaching is a type of activity which to a lesser extent is theoretically described and is presumably much more complex and nuanced than a lot of people think or believe. I therefore wish to highlight some of the complexity of solo instrumental teaching, and contribute to a better understanding of how this activity is linked to education and musical life, and also inter alia in relation to academic traditions and professional roles.

I take as a starting point the hypothesis that *talent perception* is a key-concept for understanding

the dynamic of a *master-apprentice relation*, which is another central aspect in high level solo-instrument teaching.

In addition to the aforementioned concepts, I wish to analyze and discuss the following interconnected sub-themes (not in hierarchical order):

Power relations: between teacher-student

Competition: among students

Motivation: teacher's and student's

Expressivity: is often the epicenter of high level solo-instrument teaching, and very often is perceived as a strong indicator of talent.

I wish to discuss how do these sub-themes interact and how crucial their role is for the student's further course and development.

Method- empirics

A minor research at a Music Conservatory.

Video recording of the teaching sessions.

Interviews with the involved agents

Field notes

Analysis- discussion

Theory

As I am on an early phase on my Thesis, I have not yet decided which theoretical and analytical tools I will use. Some first thoughts include using phenomenology as the theoretical framework and discourse theory as strategy for analysis.

SARA PERNILLE DAHLBERG
NORWEGIAN ACADEMY OF MUSIC, NORWAY

Music technology is an important part of everyday life for most people, and offers a wide variety of possibilities for the teacher, but requires competent and reflected use in order to improve music teaching. Systematic use of recording equipment represents an interesting starting point for vocal teaching, and through my master thesis I wish to gain knowledge about how this type of technology is used, and how the usage is experienced by teachers and students. Through interviews and observation I wish to explore if, and how, recording equipment can function as a resource and tool in the singing studio.

Themes that will be studied in relation to the specific use are teacher methods and strategies, student involvement, whether recording functions as a tool or prime activity, and whether recording is more frequently used in teaching some disciplines than others, such as vocal technique, interpretation, pronunciation, expression or creativity. Themes concerning teacher and student perception of the usage will be closely bound to positive and negative sides and experiences, students reactions on listening to themselves, influence on student progress, impact on student and teacher roles, and whether the recording equipment itself establishes norms and principles for teaching and learning.

Socio-cultural learning theories and communication theory form the theoretical foundation for the work. The categories used in the interview analysis are either derived from theory, or from the empirical material itself. At the current state, the initial round of analysis is completed, and excerpts from the material will therefore be presented to give an insight in the preliminary results.

Table of seminar groups

Monday 7 November

Group 1 M154

Johan Söderman

Kristin Rygg

Stavros Arapidis

Senni Valtonen

Sara Pernille Dahlberg

Ingegerd Hultén

Group 2 M101

Kristi Kiilu

Lauri Väkevä

Louise Cecilie Larsen

Inga Meijere

Vera Margareta With Due

Christian Samuelsen

Dani Marås

Group3 Entrance Hall

Eva Georgii-Hemming

Patrick Schmidt

Kaja Kaus

Marit Danielsen

Anita Røe

Freja Vigdis Søndergaard

Ieva Vevere

Group 4 M155

Live Ellefsen

David Hebert

Mariliis Kreintaal

Kjetil Høidal

Christina Larsson

Jonas Ålander

Tuesday 8 November

Group 1 M101

Lauri Väkevä

Cathy Benedict

Stavros Arapidis

Senni Valtonen

Sara Pernille Dahlberg

Christian Samuelson

Ieva Vevere

Group 2 M154

Cecilia Ferm Thorgersen

Patrick Schmidt

Louise Cecilie Larsen

Inga Meijere

Vera Margareta With Due

Jonas Ålander

Dani Marås

Group 3 M155

Marja Heimonen

Mara Marnauza

Christian Rolle

Kaja Kaus

Marit Danielsen

Anita Røe

Ingegerd Hultén

Group 4 Entrance Hall

Torunn Bakken Hauge

Johan Söderman

Mariliis Kreintaal

Kjetil Høidal

Christina Larsson

Freja Vigdis Søndergaard

Wednesday 9 November

Group 1 Entrance Hall

Øivind Varkøy

Sanita Madalane

Mara Marnauza

Marit Danielsen

Sara Pernille Dahlberg

Freja Vigdis Søndergaard

Ingegerd Hultén

Group 2 Entrance Hall

Kristin Rygg

Kristi Kiilu

Louise Cecilie Larsen

Dani Marås

Torbjörn Righard

Kaja Kaus

Christian Samuelson

Christina Larsson

Group 3 M101

Eva Sæther

Marja Heimonen

Vera Margareta With Due

Inga Meijere

Mariliis Kreintaal

Anita Røe

Jonas Ålander

Group 4 M155

Cathy Benedict

Torunn Bakken Hauge

Senni Valtonen

Kjetil Høidal

Stavros Arapidis

Ieva Veverė

Thursday 10 November

Group 1 M101

Patrick Schmidt

Kristin Rygg

Freja Vigdis Søndergaard

Marit Danielsen

Sara Pernille Dahlberg

Christina Larsson

Group 2 Entrance Hall

Eva Georgii-Hemming

Cathy Benedict

Louise Cecilie Larsen

Dani Marås

Torbjörn Righard

Kaja Kaus

Christian Samuelsen

Ieva Vevere

Group 3 M154

Marja Heimonen

Johan Söderman

Vera Margareta With Due

Anita Røe

Mariliis Kreintaal

Inga Meijere

Jonas Ålander

Group 4 Entrance Hall

Eva Sæther

Lauri Väkevä

Senni Valtonen

Kjetil Høidal

Stavros Arapidis

Ingegerd Hultén

Friday 11 November

Group 1 M101

Live Ellefsen

Eva Sæther

Stavros Arapidis

Mariliis Kreintaal

Sara Pernille Dahlberg

Christian Samuelson

Group 2 M155

David Hebert

Marja Heimonen

Christina Larsson

Dani Marås

Freja Vigdis Søndergaard

Senni Valtonen

Kaja Kaus

Group 3 M154

Sanita Madalane

Cecilia Ferm Thorgersen

Vera Margareta With Due

Anita Røe

Torbjörn Righard

Ingegerd Hultén

Inga Meijere

Group 4 Entrance Hall

Kristi Kiilu

Kristin Rygg

Ieva Vevere

Kjetil Høidal

Jonas Ålander

Louise Cecilie Larsen

Marit Danielsen

