

December 7, 2008

REPORT FROM THE NNME SEMINAR *GLOBALIZATION AND IDENTITY IN MUSIC EDUCATION* IN KALLIOKUNINKALA, 16.-21. NOVEMBER 2008.

General information

The course equals 4-6 ECTS-points (4 for participating students, 6 for students presenting paper or/and take special responsibility for the accomplishment), and aims mainly at students on master level or equivalent.

In general, the course is meant to strengthen thematically oriented pedagogical reflections upon music education through lectures, group discussions and commented student papers. It also offers a great possibility for both students and teachers to get to know better institutional music education in all educational levels in other Nordic countries.

36 persons from the seven Nordic countries (Norway, Iceland, Sweden, Denmark, Finland, Estonia and Latvia), including students, teachers and lecturers participated the course in 2008. The course used only English language. English was also the shared language in informal events.

The course was hosted by the Sibelius Academy, Department of Music Education at Kalliokuninkala Training Centre in Järvenpää, Finland. The organising committee consisted of professors Heidi Westerlund and Lauri Väkevää, and students Hanna Nikkanen and Pia Korpela from the Sibelius Academy and the coordinator of the network, Torunn Bakken Hauge, Bergen University College, Norway.

Programme

Each day of the course had one or two keynotes. Altogether there were seven keynote speakers in the course of which four were from Finland. Each keynote followed discussions in three small groups with teachers and students. Students were encouraged to be responsible leaders of the group discussions. Each group reported their discussion so that the discussion continued with the keynote speaker and other groups. Both teachers and students were reporting the discussions.

The lectures and following discussions focused upon the main theme of the course, while the student papers were thematically linked to the individual master theses. However, many of the student presentations touched the themes of the course. All student papers were sent to the commentators beforehand. The student presentations were each 20-25 minutes following comments lead by the chosen commentator and general discussion directed by the chair of the whole session.

The course had also practical workshops on Swedish-speaking Finns' music and music education, African-Finnish musical hybrids as well as beatboxing. These workshops were lead by teachers and students of the Sibelius Academy. Finnish music education students from the improvisation class at the Sibelius Academy performed also during the banquet. The programme included a visit/walk to Ainola, the home of Jean Sibelius (with a guided tour) and related introductory lecture on music and Jean Sibelius' importance in the construction of the Finnish national identity.

The course included informal music making as part of the planned programme and several spontaneous shared activities, such as singing together.

As a new practice, students kept learning diary during the whole intensive course. The purpose of the diary was to focus learning and reflection during the week on the topic of the course.

Content of the course

The course started with professor David Hebert's overview of views on globalisation in general and in music education, in particular. On Monday the discussion was directed to notion of identity with professors Even Ruud and Sidsel Karlsen. On Tuesday the group was transferred to the House of Sciences in Helsinki to listen to professor Rauni Räsänen's keynote on intercultural education and teachers' ethics. Wednesday concentrated on issues in thinking in dichotomies in our professional field and particularly on the perspectives of oral and literate culture. This keynote was given by professor Oivind Varkoy from the University of Örebro. Panel on 'Globalization and Popular Music Education' involved a presentation by professor Petter Dyndahl ('Authenticity, *Globalization*, and Identity in Hip-hop') from Hamar University College and professor Lauri Väkevä ('In the Mix') from the Sibelius Academy. This panel discussed the global aspects of popular music, and the aesthetics of recycling in popular music, and how it challenges music education. The last keynote was given by professor Lucy Green from London University who spoke about the recently published research project, *Musical Futures*, amongst teenage school pupils in the UK. The presentation introduced the idea of learning by the ear in learning classical music continuing thus the theme of oral versus literate learning in music education started by Oivind Varkoy, however, this time in the context of popular music. Course timetable is attached (Appendix 1).

Student presentations (N= 12) were chosen to support each of the daily themes. On Thursday the group shared the delivering of the best master's thesis award of the Sibelius Academy, Department of Music Education and the evaluation of the thesis. The last group discussion session was amongst students only and the chair of the session was a student. This underlined the student-centered approach of that days keynote, professor Green.

Anu Sepp's presentation "Estonian school music education: yesterday, today, tomorrow" gave a summary of the educational situation in Estonia, one of the new network countries. The presentation described three stage in Estonian music education starting with Riho Pärts' systematic base for music education (relative solmisation, children's instruments, national songs), followed by the era of under the Soviet government (ideological control, disappearance of the leading educators) that meant decrease of music education, yet, with reserving the base of earlier music education. The latter part in the 60's meant appearance of new books, ideas with arts integration, and flourishing of choral education. During the independence period, the Estonian music education has gone through a quick reform toward child-centered ideas in which the traditional methods are combined with new approaches (informal learning, group work etc.). Sepp concluded that it can be said that "music gives identity in Estonia".

Course evaluation

The evaluation was accomplished partly through written questionnaires and partly through a plenary discussion at the end of the course. The following points were especially focused:

- Organizing
- Timetable

- Programme
- Benefit from the course
- Ideas for future courses

In general, the participants were satisfied and found the course content interesting. Students' comments are summarized in Appendix 2

Heidi Westerlund
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Appendix 1

Globalisation and Identity in Music Education

Course arranged through the *Nordic Network for Music Education (Nordplus)* in Järvenpää and Helsinki by the Sibelius Academy
16 - 21 Nov, 2008.

Programme

Location: Sibelius Academy, Kallio-Kuninkala Music Centre, Ristinummentie 6, 04400 Järvenpää, Finland. www.kuninkala.fi, tel. +358-9-271 1711

Sunday, 16 Nov

- 16.00- Check-in time. Coffee and tea reception.
17.00- Dinner
- 18.00- *Opening of the seminar.* Orientation. Heidi Westerlund, Hanna Nikkanen (and Pia Korpela)
Keynote lecture: 'Globalization in music education: Asian and American perspectives', David Hebert (Sibelius Academy)
Reflections in small groups: *'Mapping the Nordic perspectives in music education'*
Reports from the groups Chair: Lars Brinck
- 20.00 *Get-together with music of the Finnish-Swedish minority:* Students of the Sibelius Academy and lecturer Marina Lindholm (Sibelius Academy)

Monday, 17 Nov

- 09.00- *Keynote lecture: 'Musical diversity and cultural recognition'*
Even Ruud (University of Oslo)
Reflections in small groups
Reports from the groups
Chair: Cecilia Ferm Thorgersen
- 10.45- Coffee/Tea
- 11.15- *Students' paper presentations:*
Pia Korpela: *'Musical and pedagogical challenges in cultural liminality: Javanese gamelan teachers negotiating identity in Western universities'*
Commentator: Even Ruud
Chair: Airi Hirvonen
- 12.00- Lunch
- 13.00- *Keynote lecture: 'Coping with diversity – the necessity of possessing parallel musical identities'*, Sidsel Karlsen (Hamar University College)
Reflections in small groups
Reports from the groups
Chair: Lauri Väkevä
- 14.45- Coffee/Tea
- 15.15- *Student paper presentations:*
Annette Mars: *'Learning processes in context. - A music project with Swedish and Gambian secondary school students.'*
Commentator: David Hebert
Thomas Hansen: *'1-to-1 based music education of pupil(s) at an advanced level'*
Commentator: Airi Hirvonen
Chair: Lauri Väkevä
- 17.00- Dinner
- 18.00- Sauna
- 20.00- *African music workshop – 'African and Finnish folk music hybrids'*
Arnold Chiwalala (Sibelius Academy)

Tuesday, 18 Nov.

- 9.00- *Keynote lecture: 'Being a Pop Singer – Perspectives on vocal identification'*,
Tiri Bergesen Schei (Bergen University College)
Reflections in small groups
Reports from the groups
Chair: Maria Westwall
- 10.45- Coffee/Tea
- 11.15- *Students' paper presentations:*
Iveta Abolina: *'The pedagogical and psychological conditions of adolescent public performance in the process of acquirement playing guitar'*
Commentator: Helga Rut Gudmundsdottir
Evelina Nevmerzicka: *'The development of Musical Hearing in the Process of Learning Jazz Vocal Improvisation'*
Chair: Ulla-Britta Broman-Kananen

Commentator: Tiri Bergesen Schei

- 12.45- Lunch
13.45 Bus to the City of Helsinki
- 15.00- *Keynote lectures* (address Tieteiden talo, Kirkkokatu 6, Helsinki):
'Intercultural Learning and Development - the Culture Laboratory Intervention':
Marianne Teräs (University of Helsinki)
'Intercultural education as education for Global Responsibility':
Rauni Räsänen (University of Oulu)
Responses: Sidsel Karlsen (Hamar University College) and Ulla-Britta Broman-Kananen (Sibelius Academy)
Chair: Heidi Westerlund
- 16.45- Free programme in Helsinki/Network co-ordinators' meeting
21.30 Bus to Kallio-Kuninkala (note the bus leaves from Senaatintori)

Wednesday, 19 Nov.

- 9.30- *'Sibelius as a symbol for national identity'* Matti Huttunen (Sibelius Academy) & visit to Ainola, the home of Jean Sibelius (walking distance from Kallio-Kuninkala)
- 12.30- Lunch
- 13.30- *Keynote: 'The ear and the eye: Three paradoxes in writings on orality and literacy'*
Øivind Varkøy (Örebro University)
Reflections in small groups Chair: Tiri Bergesen Schei
Reports from the groups
- 15.00 Coffee/tea
- 15.30 *Students' paper presentations:* Chair: Inga Berzina
Katarzyna Julia Leikvoll: *'Music reading at the Norwegian culture schools – a study of different teaching methods used by piano teachers'*
Commentator: Helga Rut Gudmundsdottir
- Report on Estonian music education*
Anu Sepp
- 17.00 Dinner
- 19.00 *Student's paper presentations:* Chair: Sidsel Karlsen
Birgitte Schade: *'The concert as an expression of pedagogical practice in Danish music schools'*
Commentator: Cecilia Ferm Thorgersen
Anna Bister: *'There can be no two lessons that are alike'*
Commentator: Anu Sepp

Thursday, 20 Nov.

- 09.00- *Panel on 'Globalization and popular music education'*
Lauri Väkevä (Sibelius Academy) & Petter Dyndahl (Hamar University College)
- Reflections in small groups* Chair: Ketil Thorgersen
Reports from the groups
- 10.45- Coffee/Tea
- 11.15- Releasing the *Best Music Education Thesis Award* in 2008 at the Sibelius Academy:
Heidi Partti: *'Life in Mikseri - Ethnographic research on the construction of musician identity in an online music community'*
- Student's paper presentation:*
Marianne Søgaaard Andersen: *'To work musically with improving the quality of professional speaker's voices'*
Commentator: Maria Calissendorff Chair: Heidi Westerlund
- 12.30- Lunch
- 13.30- *Students' paper presentations:* Chair: Maria Calissendorff
Päivi Perttunen: *'Salsa music'*
Commentator: Ketil Thorgersen
Tormod Kayser: *'The drummer's expression through the use of paradiddles. A study of how some drummers have applied paradiddles on a drum set.'*
Commentator: Petter Dyndahl
- 15.00 Coffee/Tea
- 15.30 *Workshop on beat-boxing:* Harri Kentala & Osmo Ikonen (Sibelius Academy)
- 16.45 Snack
- 17.00 *Keynote lecture: 'Teenagers, musical identity and classical music: the classroom as catalyst'*, Lucy Green (London University)
Reflections in student groups Chair: Heidi Partti
Students' reports
- 19.00 Banquet & music, organised by the music ed. students of the Sibelius Academy and Mikko Seppänen (Sibelius Academy)

Friday, 21 Nov.

- 09.00- *Students' paper presentations:* Chair: Mara Marnauza
Torgeir Åsbø: *'The cultural rucksack' and aesthetic experience – students' accounts as seen in a pragmatist perspective'*
Commentator: Lauri Väkevä

Imke Schüren: *'How can one learn to improvise?'*
 Commentator: David Hebert

10.30 Coffee/Tea

11.00- *Course summary*: Group discussion on learning experiences from the week. Individual evaluation.

Chairs: Lauri Väkevä & David Hebert

12.00 *Closing of the seminar*
 Lunch

Appendix 2

Globalization and identity in music education –intensive course 2008

Course Evaluation

Organisation of the course:

- well organized, excellent over all, professional
- everything completed according to the plan! impressive
- very good food & coffee
- good bedroom
- compliment for Pia, Hanna and other organizers
- perfect atmosphere
- problems with staying in the room with annoying lights; no daylight..
- good activities, suitable amount of breaks
- the inclusion of all teachers' competences & tasks could have been distributed in a better way ("old" and "new" member institutions not equally participated in teacher tasks)
- good choices of commentators
- too tight deadline for abstracts

Timetable:

- a little stiff but ok; pretty strict; too tight; "brain pain"
- definitely an intensive course (but manageable)
- there should have been a "timeout"/activities/relaxation during the day; for a walk
- tight; beneficial for the outcomes of the course
- good that there weren't too long breaks! (waste of time)
- good balance of activity and rest/food
- good balance between senior research/student presentations
- good with the structured time for group reflection

Programme content:

- very interesting, a lot of new things to think of; relevant; varied
- from philosophical to methodological contents: interesting
- keynote lectures interesting and well prepared; high standard
- good; at the end of week your mind is "full" of information – maybe less topics?
- most of it easy to relate to my practice as a music teacher
- maybe a bit too many lectures in relation to discussions/more time focused on less lectures

- the overall theme of the conference a good idea
- very intensive work with the global, actual themes
- discussions helpful to clarify the theory
- nice environment
- nice to hear the student reports
- too much sitting and eating; not enough physical activities -> beat boxing yes!!
- fine, possible contributing to peace on the planet (!)

Benefit from the course:

- learned new things about globalization and identity: benefit because of the increasing number of immigrants in my country
- wired perspectives of music education and research in that area in all of Scandinavia+Baltic: my own view got larger
- beat-boxing was excellent
- I got my project a step further, new perspectives on it; more substance to my work
- knowledge on how to make a thesis
- practical sides of making a successful presentation
- contact with the Nordic institutions with teachers, researchers, students; meet interesting scholars and other students; inspiring to meet so many nerdy people!
- possibility to compare others' research to our own
- students presentations & comments from the teachers interesting
- collaboration: teachers and students working together, good for future meetings
- new literature, new ideas, new strength..
- BUT: not all the commentators were supportive to the student; not to put the student in a defensive position, but to HELP her, not to show teacher's own capability

Ideas for future course:

- things like workshops in between the keynotes
- facilities for making music together (in night time)
- physical (and mental) exercises-stretches between talks and in the morning
- more fruit
- more musical activity: concerts, songs, workshops, listening samples to give perspective to the topic of the seminar
- less topics?
- maybe more time to "grasp" the questions of lectures
- more time to discuss in the groups/with the whole class
- try to get more students!
- courses about global problems, make a difference in music education worldwide: to discuss about problems in music education, find a kind of conclusion
- maybe some survey about new pedagogical and philosophical books in the world
- just keep up the good work!
- idea: presenting of newer technologies that teachers can use
- alcohol-free beverages in the banquet!
- a short lecture about the differences / similarities between the higher level music education systems in the involved countries
- provide abstracts in advance
- remind students to label their abstracts of what kind of study they're doing
- more time for sending the abstract!
- more focus on practical teaching and the link between research and teaching; more demonstrations of teaching/learning methods; theory-practice connections

- a short (2-5 min) pedagogical/practical/artistical part required for every presentation?
- name tags for everyone
- 5 min pause after keynote to write your reflections in diary
- precise questions for discussions in groups