

# PROJECT REPORT - PART 3:

## *SUSTAINABLE DEVELOPMENT IN MUSIC EDUCATION*

### INTENSIVE COURSE FOR MASTER STUDENTS IN MUSIC PEDAGOGY HELD AT ESTONIAN ACADEMY FOR MUSIC AND THEATRE IN TALLINN 3. – 7. NOVEMBER 2014

#### *Quality of music teaching, learning and knowledge – perspectives on assessment and evaluation*

#### OVERALL GOALS/AIMS:

The title of the course was *Quality of music teaching, learning and knowledge – perspectives on assessment and evaluation* and it was hosted by Estonian Academy of Music and Theatre in Tallinn.

How do we know if music and human beings are developing in a progressive way? What should be the aims/goals for music teaching and learning in schools in relation to the development of a democratic society? What kinds of musical knowledge are, and can be assessed? What could be the role of research in this area?

Exploring, discussing and comparing the selection of music education content to guarantee its sustainability in culture specific environments and the alternative possibilities and evaluating outcomes of teaching and learning processes on different levels of education; modelling different opportunities in evaluating new ways and forms of supportive feedback to students' musical activities was one of the main purposes with the topic selected. The concept of *critical friendship* was introduced and explained by professor Cecilia Ferm Thorgersen in the beginning of the week and further exemplified, developed and discussed through the course along with other problem areas and themes presented in different keynotes and workshops by the teachers. ( see the course description and the topics for the keynotes in the attachment )

Having master students to present and receive critique on their ongoing master projects was also one of the main issues. Commentators from different institutions/countries received papers from the students a couple weeks in advance and made prepared constructive comments and questions - friendly critique - to the students and the participating audience.

A broadened perspective on assessment and evaluation in music education was the overall aim/goal for the week. We can conclude that this goal was fully reached during the week.

The students received their diplomas; 3 ECTS for taking part actively one hundred per cent and 3 additional ECTS for presenting their ongoing projects. The course was a great success with overwhelmingly positive feedback in the final evaluation Friday afternoon.

## **ACTIVITIES AND COOPERATION**

The project of *Sustainable development in music education* with the three different courses held in Ørebro (2011), Riga (2013) and Tallinn (2014) was written by a project committee:

Professor Cecilia Ferm Thorgersen, Luleå University of Technology, Sweden; professor Lauri Väkevä, University of the Arts; Sibelius Academy, Finland; professor Mara Marnauza, Riga Teacher Training and Educational Management Academy, Latvia; associate prof. Maria Westvall, Ørebro University, Sweden and associate prof. Torunn Bakken Hauge, Bergen University College, Norway.

Course leader of the third course was Kristi Kiilu, Head of Music Education Institute at the Estonian Academy of Music and Theatre in Tallinn in cooperation with the institutional Nordplus coordinator Hanneleen Pihlak and NNME coordinator Torunn Bakken Hauge.

The course program consisted of five full working days from early morning till late afternoon and the problem areas were interconnected in the course activities in various ways:

\* 6 keynotes and 2 workshops by teachers from different institutions (Finland, Estonia, Norway and Sweden) provided expert knowledge from their recent research or artistic-pedagogical work on the selected topics.

Organization for keynotes: Presentation: 45 min, reflection and discussion in groups: 30 min. The reflection and discussion in smaller and bigger cross-national groups in connection to the keynotes were designed in different ways to challenge conventional practices in higher education. The teachers were facilitators for the groups; however, the students themselves presented the discussions from their different groups to the rest of the participants in the big auditorium afterwards: 30 min. Chairs of these keynote sessions were the different teachers.

\* The students' ongoing project presentations were also chaired by a different teacher each session. 13 students from Finland, Sweden, Iceland, Latvia, Norway and Estonia presented their ongoing projects to the rest of the participants. Organization for student presentations: Presentation: 15 min. (usually on PowerPoint), teachers prepared comments and questions (also mostly on PowerPoint) and discussion with the student in front of the audience: 20 min., and finally discussion with the audience, the other students and teachers: 10 min.

\* The Baltic-Nordic teachers' panel (60 min) consisting of one teacher representative from each country, discussed different possibilities to evaluate music education the Baltic-Nordic countries. A chair organized the discussion with the audience.

\* The Baltic-Nordic students' panel (60 min) consisting of one student representative from each country, discussed perspectives and challenges in evaluation of music education from future music educators' point of view.

\* A Network meeting with representatives from the institutions discussed the outline for the new three-year project 2015-2017 prepared by the new cross-national project committee. Associate professor Helga Rut Gudmundsdottir, University of Iceland wants to host the next intensive course in 2015 and is a member of the new project committee.

\* The students from Estonia were all engaged in the preparation and administration of the course and also organized small artistic presentations as well as social events with music, including also cross-national group improvisational playing at the jazz club in the evening.

\* A ceremony of handing out the Nordplus certificates to the students along with acknowledging the efforts of all, including the project group, the administrators and teachers at the course, was beautifully directed by the host Kristi Kiilu on Friday afternoon.

## **RESULTS AND OUTCOME**

47 students and teachers participated in the intensive course:

### **Students:**

9 Norwegian master students from Hedmark University College, Norwegian Academy of Music, Stord Haugesund University College and Bergen University College

2 Swedish students from The Royal College of Music in Stockholm and Lund University, Malmo Academy of Music

2 Latvian students from RTTEMA, Riga Teacher Training and Educational Management Academy

2 Finnish students from University of the Arts, Sibelius Academy

2 Icelandic students from University of Iceland

1 Lithuanian student from LUES, Lithuanian University of Educational Sciences . For the first time in NNME we have a student from Lithuania in our intensive courses.

8 Estonian students from Estonian Academy of Music and Theatre

14 students received a diploma with 3 ECTS for their active participation during the week

12 students presented their ongoing projects and received an additional 3 ECTS ( in all 6 ECTS)

**Teachers:**

6 Norwegian teachers from Hedmark University College, Stord/Haugesund University College and Bergen University College

3 Swedish teachers from Lund University and Luleå University of Technology

3 Finnish teachers from Sibelius Academy

2 Latvian teachers from RTTEMA

1 Lithuanian teacher from LUES (for the first time we had a teacher for a full week from Lithuania)

1 Icelandic teacher from University of Iceland

5 Estonian teachers from Estonian Academy of Music and Theatre

All teachers were employed in chairing sessions, facilitating group discussions, participating in panels and the network meeting, having keynotes and commenting upon students' project presentations. All teachers participated also in the social gatherings in the evenings during the week. The students very much appreciated the involvement of the teachers.

**OUTCOME AND DISSEMINATION OF RESULTS s**

Estonian Academy for Music Education, the host institution, created in September a course webpage with links with information and later a Facebook page with pictures from the events. A report from the course along with the abstracts of the students and teachers and also the summary of the evaluations – one oral recorded and one written – will be published by the host and the coordinator at this webpage and at the homepage of the NNME network. Most keynotes by the teachers are about to be published in peer reviewed international journals so only the abstracts and Power Points will be published at the websites. The students and teachers will report to their faculties at their home institution about the course, they have to write a report to their home institution, as the institutions had to cover more than 50% of the travel costs as well as pay for the working hours of their teachers.

The intensive courses provide highly fruitful, intensive and focused discussions and reflections during the week. New ideas develop through the creative collaboration and new networks and new projects are initiated. Being neighbors geographically and culturally

provides many opportunities to cooperate. It is very inspiring to learn from the experiences of each other.

Teachers are key persons in these intensive courses. Without their idealistic participation during the whole week the courses would never become a reality. The participating students are all future teachers and future researchers, and in that sense they are also key persons. The results of this one week intensive course may thus have spin-off effects more important than we can imagine at the moment.

## **ATTACHMENTS**

### **Course description**

### **Program**

### **Keynotes and workshops by the teachers**

### **Abstracts for teacher keynotes and workshops**

### **Student presentations**

### **Abstracts by the students**

### **Course evaluation by students and teachers**

## **Nordplus Intensive Course 2014**

### **QUALITY OF MUSIC TEACHING, LEARNING AND KNOWLEDGE – PERSPECTIVES ON ASSESSMENT AND EVALUATION**

3-7 November, 2014

Estonian Academy of Music and Theatre (Tallinn)

#### **Introduction**

Quality assessment and dynamic evaluation are important themes within the area of Sustainable Development. What does “Sustainable” mean in different times and different contexts? How do we know if music and human beings are developing in a progressive way? What should be the goals for music teaching and learning in schools and for higher education in relation to the development of a democratic society? What kinds of musical knowledge are, and can be, assessed? What is the role of research in this area?

#### **Goal**

The goal of this course is to explore, discuss and compare the selection of music education content to guarantee its sustainability in culture specific environments and the alternative possibilities to evaluate outcomes of teaching and learning process on different levels of education; to model different opportunities in evaluating new ways and forms of supportive feedback to student's musical activities.

#### **Problem areas**

Themes that the participants will discuss and reflect upon are:

- Assessment of musical knowledge
- Negotiating achievement criteria
- The function of “critical friends” in musical development
- Response as a pedagogical tool in music education
- Appraisal of musical skills and performances in everyday life
- Assessment and evaluation of higher music education

#### **Course activities**

The course will focus specifically on assessing and response in action. The students will practice on responding to each other's presentations, on giving constructive feedback, and on reflecting on their learning processes.

#### **Course venue**

The course will take place in Estonian Academy of Music and Theatre Tallinn 3–7 in November, 2014.

**Course credits**

Each student will receive a diploma showing ECTS credits acquired during the week. Active participation for the whole week provides 3 ECTS. Additional presentation of student's work with project provides an additional 3 ECTS.

## PROGRAMME

### Monday, 3 November

10.30 – 11:00	Registration at Estonian Academy of Music and Theatre
11:00 – 11:30	Opening of the Course
11:30 – 12:15 Room C-105	<b>Keynote lecture 1</b>  Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden): <i>Workshop on peer assessment and critical friends on a masters/doctoral level in theory and practice</i>  Chair: Helga Rut Gudmudottir (University of Iceland)
12:15 – 12:45	Reflections in small groups
12:45 – 13.15	Discussion in large group
13:15 – 14:15	Lunch
14:15 – 14:45	Ene Kangron (Estonian Academy of Music and Theatre):  <i>Workshop – Music Olympiade in Estonia – the Quality of Music Education or Talents?</i>  Chair: Inga Berzina (Riga Teacher Training and Educational Management Academy, Latvia)
14:45 – 15:00	Discussion
15:30 – 16:15	<b>Students' research project presentations</b>  Chair: Magne Espeland (Stord/Haugesund University College, Norway)  Presenter: Jonas Cisar Romme (Høgskolen Stord Haugesund, Norway) <i>The Aesthetic Object in Ensemble Teaching. How Can Educational Designs Be Developed and Improved?</i>  Commentator: Marja Heimonen (Sibelius Academy of the University of the Arts, Finland)
16:15 – 17:00	Presenter: Oline Strømmegjerde <i>School wind bands as a social and musical learning arena</i>  Commentator: Zigmunds Zukovskis (Riga Teacher Training and

	Educational Management Academy, Latvia)
19:00	Social event: Get Together Party (Jazz-club <i>Philly Joe's</i> , Tatari 4)

## Tuesday, 4 November

09:00 -10:00 Room A-402	<b>Panel:</b> <i>Different possibilities to evaluate music education in Baltic-Nordic countries</i> (Teacher representatives of countries)  Chair: Lauri Väkevä (Sibelius Academy of the University of the Arts, Finland)
10:00 – 10:30	Coffee and tea break
10:30 – 11:15 Room C-105	<b>Keynote lecture 2:</b>  David Herbert (Grieg Academy, Bergen University College, Norway) <i>Cultural Differences and Strategies in the Performance Assessment of Music Lecturers in Higher Education</i>  Chair: Zigmunds Zukovskis (Riga Teacher Training and Educational Management Academy, Latvia)
11:15 – 11:45	Reflections in small groups
11:45 – 12:15	Reports from the discussion groups
12:15 – 13:15	Lunch
13:15 – 14:45 Room C-105  13:15 – 14:00	<b>Students' research project presentations</b>  Chair: Sigrid Havre, (Bergen University College, Norway),  Presenter: Kim Morken (Bergen University College, Norway) <i>Digital musicians and identity</i>  Commentator: Live Weider Ellefsen, (Hedmark University College, Norway)
14:00 – 14:45	Presenter: Olafur Schram (University of Iceland, Iceland)  <i>Creativity through technology</i>  Commentator: Lauri Väkevä, (Sibelius Academy of the University of the Arts)
14:45 – 15:15	Coffee and tea break

15:15 – 16:00	<p><b>Students' research project presentations</b></p> <p>Chair: Marja Heimonen (Sibelius Academy of the University of the Arts)</p> <p>Presenter: Fiona Mary Vilnite (Riga Teacher Training and Educational Management Academy, Latvia) <i>The Role of Mental Training in the Teaching and Learning Process of Primary School Violin Students</i></p> <p>Commentator: David Herbert (Grieg Academy, Bergen University College, Norway)</p>
16:00 – 16:45	<p>Presenter: Krista Pyykönen (The Royal College of Music in Stockholm, Sweden) <i>On the other hand... – perspectives on left-handedness and violin playing: an interview study on the teaching of left-handed violinists</i></p> <p>Commentator: Helga Rut Gudmusdottir (University of Iceland)</p>

### Wednesday, 5 November

09:00 – 09:45	<p><b>Keynote lecture 3:</b> Johan Nyberg ( Luleå University of Technology, Sweden) <i>Professionalism in Action – Music Teachers on an Assessment Journey</i></p> <p>Chair: Live Weider Ellefsen (Hedmark University College, Norway)</p>
09:45 – 10:15	Coffee and tea including reflection in small groups, preparing questions for the large group discussion
10:15 – 10:45	Questions from groups answered and discussed together with the keynote speaker in a large group discussion
11:00 – 12:30	<p><b>Student's research project presentation</b></p> <p>Chair: Kari Holdhus (Stord/Haugesund University College, Norway)</p>
11:00 – 11.45	<p>Presenter: Silje Meling Bjørnevoll (Bergen University College, Norway) <i>Children's experiences of music in primary school</i></p> <p>Commentator: Anu Sepp (Estonian Academy of Music and Theatre, Estonia)</p>

11:45 – 12:30	<p>Presenter: Ieva Vēvere (Riga Teacher Training and Educational Management Academy, Latvia)</p> <p><i>Singing – for the development of a creative teacher’s personality</i></p> <p>Commentator: Henrika Šeškuvienė (Lithuanian University of Education science)</p>
12:30 – 13:30	Lunch
13:45 – 14:30	<p><b>Keynote lecture 4</b></p> <p>Anu Sepp (Estonian Academy of Music and Theatre):</p> <p><i>Evaluating general music education from the aspects of cultural identity and social cohesion</i></p> <p>Chair: David Herbert (Grieg Academy, Bergen University College, Norway)</p>
14:30 – 15:00	Reflections in small groups
15.00 – 15.30	<p>Reports from the discussion groups</p> <p>Coffee-tea</p>
16:00-17.30	<i>Practical workshop on Impro-voicing – Anne-Liis Poll (Estonian Academy of Music and Theatre)</i>

### Thursday, 6 November

09:30 – 12:00	<b>Network meeting for Network representatives</b>
<i>Room C-207</i>	
12:00 – 13:00	Lunch
13:00 – 13:45	<p><b>Keynote lecture 5</b></p> <p>Wilfried Gruhn (Estonian Academy of Music and Theatre)</p> <p><i>Music education research - How might it interfere with assessment and evaluation?</i></p> <p>Chair: Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden)</p>
13:45 – 14:45	Walk’n’talk in couples, reporting on a big wall, comments by the

	keynote speaker
14:45 – 15:15	Coffee break
15:15 – 16:45 Room C-105 15:15 – 16:00	<p><b>Students' research project presentations session I</b></p> <p>Chair: Magne Espeland (Stord/Haugesund University College, Norway)</p> <p>Presenter: Merethe Rage Aasvold (Hedmark University College, Norway)</p> <p><i>Inclusive music teaching</i></p> <p>Commentator: Cecilia Ferm Torgersen (Luleå University of Technology, Sweden)</p>
16:00– 16:45	<p><i>Presenter: Erno Aalto (Sibelius Academy of the University of the Arts, Finland)</i></p> <p><i>Pedagogical and Educational View of Composing in Music Theory</i></p> <p>Commentator: Inga Berzina (Riga Teacher Training and Educational Management Academy, Latvia)</p>
15:15 – 16:45 Room - 15:15 – 16:00	<p><b>Students' research project presentations session II</b></p> <p>Chair: Urve Läänemets (Estonian Academy of Music and Theatre)</p> <p>Presenter: Olaug Mundal (Bergen University College, Norway)</p> <p><i>Young people`s stories about their musical instrumental training in the Norwegian cultural school (“Kulturskolen”)</i></p> <p>Commentator: Johan Nyberg (Luleå University of Technology, Sweden)</p>
16:00– 16:45	<p>Presenter: Adriana Di Lorenzo Tillborg (Malmö Music Academy, Lund University, Sweden)</p> <p><i>The place of the municipal school of music and of arts in the Swedish society today and in the future</i></p> <p>Commentator: Sigrid Havre (Bergen University College, Norway)</p>
19.00	Dinner in Old Tallinn restoran Clazz (Vana-Viru 2)

## Friday, 7 November

09:30 – 10:15	<p><b>Keynote lecture 6</b></p> <p>Marja-Leena Juntunen (Sibelius Academy of the University of the Arts):  <i>Assessment in music education - recent projects in Finland</i>            Chair: Johan Nyberg (Luleå University of Technology, Sweden)</p>
10:15-10.45	Reflections in small groups
10:45 – 11:15	Discussion in large group
11:15 – 11:30	Coffee/tea & snacks
11:30 – 12:15	<p><b>Students' research project presentations</b></p> <p>Chair: Henrika Šeškuvienė (Lithuanian University of Education science)</p> <p><i>Presenter: Tytti Arola (Sibelius Academy, Finland)</i>  <i>Deaf musicians as creative music learners</i></p> <p>Commentator: Kari Holdhus, Stord/Haugesund University College, Norway</p>
12:15-13:15	<i>Lunch</i>
13:15 – 14:15	<p><b>Student Panel:</b> <i>New perspectives and challenges in evaluation of music education from future music educators point of view</i>            (Student representatives of countries)</p> <p>Chair: Helga Rut Gudmusdottir (University of Iceland)</p>
14:30-15:30	<p>Course summary and evaluation</p> <p>Closing of the course</p>

## **Keynotes and workshops by the teachers in NNME**

Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden): Workshop on peer assessment and critical friends on a masters/doctoral level in theory and practice

Ene Kangron (Estonian Academy of Music and Theatre): Workshop - Music Olympiade in Estonia – the Quality of Music Education or Talents?

David Herbert (Grieg Academy, Bergen University College, Norway): Cultural Differences and Strategies in the Performance Assessment of Music Lecturers in Higher Education

Johan Nyberg (Luleå University of Technology, Sweden): Professionalism in Action- Music teachers on an Assessment Journey

Anu Sepp (Estonian Academy of Music and Theatre): Music teachers pedagogical thinking: evaluating general music education from the aspects of cultural identity and social cohesion

Anne-Liis Poll (Estonian Academy of Music and Theatre) – Practical workshop on Improvoicing

Wilfried Gruhn (Estonian Academy of Music and Theatre): Music education research – how might it interfere with assessment and evaluation?

Marja-Leena Juntunen (Sibelius Academy, University of Arts Helsinki): National assessment of learning outcomes in music in Basic Education in Finland.

## **ABSTRACTS FOR TEACHER KEYNOTES AND WORKSHOPS :**

### **Workshop on peer assessment and critical friends on a masters/doctoral level in theory and practice**

Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden)

#### *Abstract*

The workshop is based on a phenomenological way of thinking about knowledge and learning and will treat the concepts of response and critical friends as ways of sharing experience in higher music education. The problem area I want to illuminate is how teachers, who educate musicians, music teachers and master students, can use and facilitate development of their students' skills and abilities, when it comes to encouraging each other toward educational goals. The structure of the workshop is divided into three themes: the first theme will communicate a definition of what critical friendship is, together with some examples of how critical friendship has been used in musician education and music education seminars; the second one concerns the one-to-one teaching tradition of higher music education; and the third part will focus on the changing role of the teacher as well as suggest some implications for best collaborative and response-based practices. During the themes the students will reflect upon and discuss the concepts and use of response and critical friendship, and the workshop will end up in a agreed-upon guideline for how to act as critical friends during the rest of the Nordplus week.

## **Music Olympiads in Estonia - *The Quality of Music Education or Talents?***

Ene Kangron,  
Estonian Academy of Music and Theatre

### Abstract

Teaching music requires more and more efforts in a society that appreciates only the superficial and entertaining role of music.

Culture is not inherited; it is transmitted from one generation to another through traditions, communication and teaching. Every successful method in music education presumes first and foremost a teacher's ability to arouse interest in his or her subject. Orff directed children to active music making by using rhythm and instruments and thus developing creativity and personality. Zoltán Kodály wishes to develop children's sight-reading using a valuable musical material - folk music. Anyone has more chance of enjoying the arts more if they know about specific methods. One could start with musical literacy, songs, instruments, choirs and orchestras and finish with Song Festivals, national identity and world culture. These key words should provide the motive for the pupil to achieve the final aim – a well-developed personality whose world outlook also involves general understanding of culture (gained through music studies).

In Estonia the motivation to study and to teach music in comprehensive schools is supported by different activities:

- Song festivals for youth choirs, orchestras and dance groups
- Contests, festivals and competitions and the Music Olympiads

The aims of the Olympiad:

- **To strengthen the position of music education** as a creative subject in national curricula (knowledge - entertainment?)
- **To create motivation and offer musically talented** young people opportunities for artistic self-expression (also at international level)
- **To widen opportunities for composing music** (participants can use vocal and acoustic musical instruments as well as various electro-acoustical instruments and audio-visual multimedia.
- **To develop musical literacy as a prerequisite for creative activities (including singing in choirs)**

In my presentation I will describe the structure of music education in our country and I will focus on connections between the musical literacy and the phenomenon of the Music Olympiads in Estonia.

## **Cultural Differences and Strategies in the Performance Assessment of Music Lecturers in Higher Education**

David G. Hebert

Grieg Academy, Bergen University College, Norway

In most countries, assessment and evaluation entail complex processes faced from the time young children first enter schools until they complete advanced and professional studies as adults. However, evaluation continues further, even through the PhD and onward, as lecturers seek promotion in higher education careers. While effective assessment can be a uniquely valuable tool for growth, it too often becomes an arena in which biases and misuse of power are painfully evident. Many may assume that standards are fairly uniform, but there is in fact enormous diversity in the expectations and underlying assumptions that inform the practice of assessment and evaluation in higher education. This topic appears to be little researched, yet assessment commonly affects many of us in ways that can become quite personal and distressing. This presentation is based on critical review of documents (from the fields of higher education, intercultural communication, and music education research) as well as reflection on four kinds of personal experience: (a) managing music lecturers for New Zealand's largest college, (b) serving as a supervisory committee member or examiner for doctoral degrees in various countries (USA, Canada, Finland, Norway, Sweden and Spain), (c) assisting China Conservatory in Beijing with its development of an international network in 2014 for collaboration between music schools (partly for assessment purposes), and (d) evaluating music faculty as an anonymous reviewer - mostly for tenure and promotion to Associate Professor and full Professor - at public universities on five continents: Europe (Finland and Iceland), Asia (Singapore), Oceania (Australia), Africa (South Africa), and North America (public universities in Illinois and British Columbia). I will seek to identify the types and causes of an array of common issues, and attempt to formulate possible solutions or strategies for minimizing certain problems largely attributable to cultural differences. It is hoped that the ideas shared here will prompt further discussion of how assessment in higher education may be implemented in sustainable ways that are increasingly fair and transparent as well as effective toward the objective of nurturing artistic, pedagogical, and scholarly excellence in conservatories, colleges, and universities.

## **Professionalism in action – music teachers on an assessment journey**

Johan Nyberg

In this presentation, a participatory action research project within the Swedish Upper secondary school's National Arts Programme (orientation Music) will be in focus. The points of departure are questions regarding assessment in music education, emanating from explicated needs of the teaching practice as well as the ongoing discussion regarding issues of *professional responsibility* in relation to *accountability*. Being part of a dissertation in music education, the purpose of the described research project is to develop knowledge regarding music teachers' experience and conceptualizations within the frame of the National Arts Programme in Upper secondary school and is enabled by asking the following questions: In what ways do teachers conceptualize musical knowledge, learning and communication in relation to assessment? What qualities appear within the teachers' conceptualizations regarding knowledge, learning and assessment of students' knowledge?

According to Kurt Lewin, change within a practice is possible only through inclusion and collaboration of actors within the same. In the case of education in school, this means that teachers have to be invited to participate in the ongoing educational dialogue. Within participatory action research efforts, aims and purposes from the fields of praxis and research are integrated. Conducting research *with* the practice, i.e. that teachers and researcher share their experiences, is the method while the concepts of *quality* and *equivalence* in this case are points of entry to deconstruct assessment situations in relation to curricular design and contents. This way, the researcher could access and share qualitative data at the same time as the participating teachers got the opportunity to influence and develop their own practice.

In this presentation, the findings of the participatory action research project will be discussed in relation to John Dewey's pragmatic philosophy as well as music teacher professionalization. In relation to both Dewey's and Lewin's thoughts on change within a practice, teachers' conceptualizations, participation and influence in developing their own practice are of great importance for the field of education. The results show that teachers' experience of a clash between professional judgment and responsibility can be altered by conceptualization when it comes to assessment. Where following both "gut feeling" and a

professional stance was at first regarded as directly contrary to curricular designs, the chance to share experiences aided the participating teachers in bridging this divide. Regarding assessment and teaching, equivalence is according to the teachers something different than standardization, both in relation to quality and contents in relation to choice of instrument (e.g. voice, guitar, drums). Such equivalence is according to the participating teachers only possible through reflection and collaboration, internally as well as externally with other practitioners and actors.

### **Music Teachers' Pedagogical Thinking: Evaluating General Music Education from the Aspects of Cultural Identity and Social Cohesion**

Anu Sepp, Estonian Academy of Music and Theatre

Although the main objectives of general music education are specified in the music syllabus of the National Core Curriculum, the direct and explicit decisions and choices in everyday teaching/learning situations are made by the teachers. Thus, with no doubt the professionalism, knowledge and skills of the music teacher are of significant importance. Music teachers' understanding and their way of thinking of music influence and shape the real essence of music education at the comprehensive school. The three level model of teachers' pedagogical thinking by prof. Pertti Kansanen (1991, 1993) can be applied in the context of music education (Sepp 2014).

Music education has great importance on the community level and in the process of socialization "...incorporating children into the fabric of knowledge, belief and custom of the society into which they were born...)" (Small 2010, 285). The recognition of the diverse possibilities that music education sustains by the teachers, but also by society at large, is of crucial importance in raising the next generations.

## **Anne-Liis Poll's workshop „Voice Games”**

In this workshop A.-L. Poll will present her voice improvisation teaching method. She demonstrates how to develop improvisation with voice. Her exercise system is suitable for all teachers and artists who use voice in their everyday work and in artistic self-expression, it is general training of voice and creative thinking. A.-L. Poll's exercises start from very easy level and have unlimited possibilities for variants. In the workshop all participants have a possibility to try these exercises in an easy level together with A.-L. Poll.

## **How might it interfere with assessment and evaluation**

Wilfried Gruhn

### **Abstract**

That research in music education should substantiate music teaching and learning is not questioned by leading music educators, policy makers, and the society. In times when the society explicitly calls for rational and objective reasons regarding all decision making processes, schools and school subjects have become part of this common opinion.

Here, I won't only list the various areas and domains of music research relevant to music education, I will rather try to link principles and theorems of music research to assessment and evaluation in music pedagogy. Therefore, I will focus on questions such as:

- What are the relevant criteria for evaluation and assessment? Where do they come from? How are they justified?
- How strongly are these criteria linked to the knowledge based on the results of music research?
- Is there a chance for an interaction of music research and the evaluation of the learning process?

It is the intention of this keynote to develop and discuss apparent connections and mutual dependencies. Evaluation, then, can be seen as the application of theories proven by research. The one determines the other.

## **National assessment of learning outcomes in music in Basic Education in Finland.**

Marja-Leena Juntunen, Sibelius Academy, University of the Arts, Helsinki

In today's data-driven educational climate, there is a need to demonstrate that learning is, in fact, taking place. Assessment takes place on the local, national, and even international level. In the arts and crafts disciplines, very few national assessments have been carried out. The Finnish National Board of Education has developed a national system for assessing learning outcomes, published in 1998, in order to ensure the equality in education, a fundamental quality criterion for education in Finland.

One part of this system comprises the assessment of the learning results of basic education, which examines the learner's progress and achievements in relation to the criteria of the basic education curriculum in effect at the time. A national assessment of learning outcomes in the arts and crafts disciplines was conducted for the first time in 2010.

In the lecture, the implementation and main results of this assessment (the National Assessment of Learning Outcomes in Music for the ninth-grade in Finnish Basic Education) are explored, and the whole process is critically examined from the perspectives of music curriculum and teacher autonomy, that is teachers' freedom and responsibility to determine the content taught within the framework of National Core Curriculum. We discuss how, in the assessment, the objectives of music curriculum and the ideals of teacher autonomy challenged assignment construction and even challenged the findings and conclusions of the national assessment. These issues lead one to question the assessment roles and challenges for school music education, suggesting that we need to carefully and critically reflect on the conclusions of the national evaluation. Also, this lecture highlights the relationship between the understanding of learning outcomes in music and assessment strategies, as defined by policy makers and national evaluators. In addition, we examine how this assessment project has influenced current music curriculum reform and how the data has been used in research studies.

## **NNME student presentations**

Jonas Cisar Romme (Høgskolen Stord Haugesund, Norway) The Aesthetic Object in Ensemble Teaching. How Can Educational Designs Be Developed and Improved?

Oline Strømmegjerde (Bergen University College, Norway) School wind bands as a social and musical learning arena.

Ólafur Schram (University of Iceland, Island) Creativity through technology

Kim Morken (Bergen University College, Norway) Digital musicians and identity

Fiona Mary Vilnite (Riga Teacher Training and Educational Management Academy, Latvia) The Role of Mental Training in the Teaching and Learning Process of Primary School Violin Students.

Krista Pyykönen (The Royal College of Music in Stockholm, Sweden) Violin playing reconsidered – perspectives on left-handed violinists.

Silje Meling Bjørnevoll (Bergen University College, Norway) Children's experiences of music in primary school.

Ieva Vēvere (Riga Teacher Training and Educational Management Academy, Rīga, Latvia) Singing – for the development of a creative teacher's personality.

Merethe Rage Aasvold (Stord/Haugesund University College, Norway) Inclusive music teaching.

Erno Aalto (Sibelius Academy of the University of the Arts Helsinki) Pedagogical and Educational View of Composing in Music Theory.

Tytti Arola (Sibelius Academy of the University of the Arts Helsinki) Deaf musicians as creative music learners.

Adriana Di Lorenzo Tillborg (Malmö Music Academy, Lund University, Sweden) The place of the municipal school of music and of arts in the Swedish society today and in the future.

## **ABSTRACTS BY THE NNME STUDENTS**

### **Aesthetic Object in Ensemble Teaching. How Can Educational Designs Be Developed and Improved?**

Jonas Cisar Romme

The way ensemble teaching in upper secondary school has developed, most of the rehearsal time is invested in the practical challenges like playing the right note at the right time, playing in tune with the others and balancing the output. If available, a little time is invested just before deadline on "the aesthetic object" (Bakhtin's expression). An experience well known to many colleagues is that in the first 90% of the rehearsal time progress is slow. Often quality increases a lot the last 10% of the rehearsal time, but not every time. No one knows exactly when the progress will speed up, how much it will speed up or if it will happen at all. What could make this situation more satisfying? My initial thinking is that the way we design our educational dealing with the "aesthetic object" is part of the solution to this problem. The research field and frame is Educational Design Research on my work as an ensemble leader in upper secondary school: The band in the musical production "Skatteøen" ("The Treasure Island"). Research questions: 1. Which educational designs for ensemble teaching are optimal if the aim is to enhance an aesthetic object in the performance? 2. To what degree will choices made during the rehearsal process affect the aesthetic object in the final product? For monitoring the ensemble members' development within each song I intend to use Swanwick's sequence of musical development. I am currently in a trial period and hope to share some field recordings.

## **School wind bands as a social and musical learning arena**

Oline Strømmegjerde

Bergen University College, Norway

This master thesis is about how young musicians experience playing in school wind bands. In Norway this is the second largest leisure-time activity among children and young people from six to 18 years. Most of the previous research is on the history of school wind bands or on how they are organized. Therefore, I want to explore what the musicians themselves experience about the activity. My research question is: “How do members of a school wind band view the wind band as an arena for social and musical learning?” This study, examines how young musicians experience the school wind bands as a social and musical learning arena. The study aims to expand our field knowledge on this topic and to contribute to greater insight. This research work is a contribution to the field of volunteer music education in Norway. As methods for data collection I have chosen to do observations of a school wind band in practice and to interview the musicians through focus group interviews. The observation is necessary in order to get to know the wind band and the musicians to form a baseline for the interviews. In order to obtain an in-depth understanding of the interview findings, they will be reviewed and interpreted through a theoretical framework of social and musical learning theories. In my presentation I will focus on the relevance of my thesis for the field of music education. I will give an introduction on the Norwegian school wind band-tradition, and what characterizes this activity. I will also say something about where I am in the process of my thesis, and show some preliminary result.

## **Digital musicians and identity**

Kim Morken

Bergen University College, Norway

### Abstract

Digital musicians and identity. Kim Morgan Morken Høyskolen i Bergen 1. oktober 2014 The starting point for this study was my interest in wanting to learn something about digital musicians. A digital musician is one who has embraced the possibilities opened up by new technologies. The main medium is digital technology, mainly the personal computer. My research question is: How do digital musicians construct their identities. Identity is something we create through the stories we tell about ourselves, based on important memories or experiences. When someone tells about their musical experiences, they also show other important aspects of their own identity development. I will use a biographical approach. Common for different methods of biographical approach is that one or a few individuals history is the foundation for acquiring knowledge. My project has three informants. I will be collecting data through narrative research interviews. I want to know about the digital musicians own musical experiences, their own musical work, their digital competence, how they have learning and how they were brought up. The interviews will be recorded, transcribed, and made into written life histories. The histories will then be analyzed. I have not yet found my method for anal. In my paper i think i will be focusing on the method for the thesis. I have not yet come to far in the project, but this is where i am now. During October i will hopefully have completed all the interviews.

## **Creativity through technology**

Ólafur Schram

University of Iceland

The purpose of this study is to observe how technology has been introduced in Icelandic music classrooms. The study will explore the experiences and attitudes of music teachers towards using technology in the classroom. The focus of study will be on creativity and whether music teachers have used technology for creative purposes within the music classroom. The aim is to discover whether technology has changed practices in the music classrooms, and furthermore, whether tablets and information technology have been used for creative purposes in teaching. In particular, the implication of the Biophilia project instigated by the musician Björk will be investigated. The question remains whether the Biophilia project had an impact on how the participating schools worked with creativity.

## **The Role of Mental Training in the Teaching and Learning Process of Primary School Violin Students**

Fiona Mary Vilnite

Riga Teacher Training and Educational Management Academy, Latvia

This paper discusses the ways that mental training can be an effective method of bridging the gap between theories in psychology and neuroscience and its application in the violin class, the current level of the use of mental training amongst string players and specifically how it can be adapted for use with novice violinists in the primary school age group. The paper concludes with observations from teaching with mental training, clarification of devised exercises and planned future empirical research.

## **Violin playing reconsidered – perspectives on left-handed violinists**

Krista Pyykönen

The Royal College of Music in Stockholm, Sweden

The topic of this study is left-handedness as a violin pedagogical phenomenon. The objective of the study is to examine the effects of left-handedness on learning to play the violin. The study aims to generate new practical data for violin educators. It draws from the hermeneutical epistemology, aiming to deepen my understanding of the phenomenon. Being a left-handed violinist and violin teacher gives me a strong pre-understanding of the subject. The study builds over my bachelor thesis "The Devil Plays Left-handed" (2010), and the theoretical perspective of the study takes a cultural-psychological positioning. Earlier studies are presented from the neuropsychological research field. The research questions of the study are: How does handedness affect the learning and teaching of left-handed violinists, and why? What kind of knowledge is needed for supporting the learning of left-handed violinists?

The study is conducted in two parts using ethnographically-inspired methods, firstly, through semi-structured thematic interviews with experts and practitioners. Secondly, by observing two violin lessons of left-handed pupils, followed by stimulated-recall interviews. The instrument for data-analysis is Hultberg's culture-psychological model for musical learning. Physical gestures are identified and systematized as cultural representations of left-handedness in violin lessons.

My previous data (2010) suggests that handedness affects especially bow-hand control, and that violin pedagogy lacks basic knowledge of the phenomenon. This study aims to generate data on the neurology of left-handedness in learning to play the violin, collect qualitative expert-data, and systematize cultural representations of the phenomenon as a contribution of reconsideration to violin pedagogy.

## **Children's experiences of music in primary school**

Silje Meling Bjørnevoll

Bergen University College

In my master thesis I will explore how children in primary school, from the age of 10 to 12 years old, experience the music subject at their school. The purpose is to explore how the children talk and act during the music lessons, and focus on their utterances about their personal experience. To gain insight into the children's own thoughts about their experiences, my research question will be: *How do pupils from the primary school experience music at their school?*

I will use qualitative group interviews with pupils in 5th – 7th grade to gather information about how the pupils express themselves about music and musical experiences. Participating observation will also be an important method to observe the children's actions during the music lessons, and to get to know them better. Such observations will also be used as starting points for the interviews. I am also interested in the pupils' opinions about music as a subject, what they like and dislike, what they would like to learn more about, and why they think we should, or should not have music as a subject in school.

The focus on children will be linked to the theoretical perspective called 'The new sociology of childhood. This research field has been developed by an interdisciplinary group of international researchers during the last fifteen to twenty years. One of the key perspectives in the field is childhood seen as a social phenomenon. Concepts as *experiences*, *musicking* and *agency* will also be used and discussed in the thesis.

## **Singing – for the development of a creative teacher’s personality**

Ieva Vēvere

Riga Teacher Training and Management Academy, Latvia

**Introduction.** Singing is a psychical process which involves a strong intellectual-emotional activity. View from the modern point of view discovers that singing has changed. These changes have affected singing as the whole – academic and general or non-academic singing within the framework of which the singing in popular music genres is to be viewed.

The initiative for a research became not only changes in singing, but also in other sciences the influence of which inevitably insinuate into a human life, and also in such activities as the process of singing learning causing corrections in the understanding regarding the essence of singing and makes it as active instrument for the development of creative teacher’s personality.

**Target of the article:** to research what changes have affected singing and what factors indicate that singing learning is the instrument with the help of which it is possible to facilitate the development of a creative teacher’s personality.

**Materials and methods.** In the modern most progressive scientists community radically new cognitions have emerged which are the basis for new scientific paradigm not related with technologies, but links of people with each other and all existing that previously was the assumption of existence of true spiritual experience (*Laslo*). Now science approves the justification of such assumptions provided by new discoveries in neurology, psychology, biology, epigenetics and other sectors. In order to understand the essence of changes in signing and factors as a result of influence of which it is possible to use singing as the instrument for the development of a creative teacher's personality, a special literature sources were analysed and observations were made in a practical activity in the process of singing learning.

## **Inclusive music teaching**

Merethe Rage Aasvold

Stord/Haugesund University College, Norway

The present study focuses on how and to what extent aesthetic and creative learning processes may enhance inclusivity in music teaching for the 1th grade pupils in a Norwegian school. My intention is to develop a study based on the principles of educational design research. (McKenney/Reeves, 2012) The study is based on constructivist and phenomenological theories. Dewey and Vygotsky claim that children's knowledge and understanding develops through experiences and actions, which takes place in an inclusive social context. Merleau-Ponty's philosophy stresses the importance of embodiment in life experiences as well as learning. In this study embodiment is a crucial element in design proposals in educational interventions. (Juntunen, 2004) My personal experience of music teaching in the Norwegian Primary and Secondary school system is an increasing focus on product oriented teaching, e.g. as preparations of performances. In this study, where I am a teacher researcher my intention is to focus more on the process and how embodiment and inclusivity can be vital elements in the 1th grade music teaching. The purpose of this research is to investigate and develop design principles for an embodied and practical 1th grade music curriculum leading to a greater degree of inclusivity as well as developing pupils' musicalities. Analysis from my fieldwork will be based on videography, a focus group of teachers involved and my own reflections from my fieldwork, and on an educational design model. (Knoblauch, H.Schnettler, Raab, J&Soeffner; H.G, 2006) Recent ministerial initiatives call for a simplification of National Curricula (Ludvigsen-utvalget 2014) My study will be an attempt to re-establish a core in music teaching which is based on relationality and embodiment and which leads to a greater degree of inclusivity in music teaching of 1th grades.

## **Pedagogical and Educational View of Composing in Music Theory**

Erno Aalto

Sibelius Academy of the University of the Arts Helsinki

My study focuses on the pedagogical and educational role of composing activity in music theory classes. My main interest is to identify practical and theoretical guidelines that can help theory teachers utilize composition as a part of their own class activity. This study also discusses the learning theories and knowledge claims in the Finnish curriculum for basic education in the arts (advanced syllabus in music).

As a part of this study, I conducted a field research in which my own theory students studied music theory mainly with compositional activities. The gathered data suggests that the students felt motivated and empowered by working with their own compositions. They viewed compositional activities more meaningful than more traditional theory workbook activities.

The other part of this study analyses the various learning theories found in the curriculum for basic education in the arts. I argue that the main philosophical framework of the curriculum is heavily based on pragmatist view of learning, knowledge and experience. By comparing this framework to the current practices of music theory pedagogy it is evident that the practices are not child-centered, naturalistic, or culturally connected to the learners experience as pragmatist view of education would suggest. Furthermore, the curriculum encourages the music students' creative growth but gives very few, if any, tangible suggestions as how this would be applied in music theory practice.

As a conclusion, I argue that compositional activities change the nature of music theory classes from learning preconceived ideas and practices to exploring the student's own musical ideas and meanings. This has rather vast implications towards the creative activities in music education: who or what determines whether an activity is creative or not? Also, what is the cultural basis and context of this activity?

## **Deaf musicians as creative music learners**

Tytti Arola

Sibelius Academy of the University of the Arts Helsinki, Finland

My Master's thesis is a research on how deaf musicians and deaf music enthusiasts learn music. My intent is to understand how these musicians learn and compose music, what are their ways of expressing themselves musically and how they experience music. My study will focus on interviewees' informal learning processes but the research will touch on their past formal learning as well. The research will be a qualitative case study and I will interview 2–4 people. I will do the interviews in a written form and try to interact with interviewees through internet chat. The interviews will be based on predefined themes that I will ask questions about and the interviewees will write their narrative freely. I will contact the Finnish Association of the Deaf to get help with finding the people for the interviews. My interest is to find people who have different relations with music; the ideal case would include a professional music maker and/or musician and an active music enthusiast. I will choose the method of the analysis after collecting the material. Now I think the best way of analysing would be breaking down the material to even more detailed themes and do a thematized analysis. The interest of my study is hermeneutic – as a composer and a musician I want to understand what are the ways of making music without the sense of hearing. The theoretical literature will be about special music learners and more specifically how deaf people learn and experience music. I will also read about informal learning, musicianship and creativity.

## **The place of the municipal school of music and of arts in the Swedish society today and in the future**

Adriana Di Lorenzo Tillborg  
Malmö Music Academy, Lund University

The concerns of the study are to investigate the community school of music and art (Kulturskolan) in matters of accessibility, student participation, and the tension between cultural heritage against the market demands. The main aim of this study is to investigate the community school of music and art as an institution, its purpose and its role in the Swedish society.

The research questions are:

How much do (tog bort es) the policy documents and the market influence the content of teaching at the community school of music and art?

How widespread among community school of music and art is the problem with tradition and popular culture against each other?

How many principals perceive contradictions between cultural heritage and the market demands? Do he principals believe that the community school of music and art need a national strategy?

The method is quantitative, with research being conducted by a survey distributed to the principals of all 283 community school of music and art in Sweden.

The study builds on Vygotsky's learning theories and further development in a social-cultural perspective. The expected results will either clarify the purpose of the community school of music and art and its role in Swedish society, or they might demonstrate that the institution as it exists today might not be necessary in the future. The hope is to contribute to future strategies for the development of the community school of music and art in Sweden.

## **COURSE EVALUATION BY NNME STUDENTS AND TEACHERS**

There were two target groups (students and members of academic staff) questioned with the aim to get the feedback about the week spent in Tallinn at the Estonian Academy of Music and Theatre. There were three questions asked: about positive impressions, about the issues they did not like and about proposals for improvement. The amount of people sharing the same opinion is shown by the number in brackets.

### **The students:**

Positive impressions:

- Sharing peer experience, useful group discussions (7);
- a really nice atmosphere during all the week(5);
- a well planned program(5);
- good opportunities to get new ideas(6);
- new insights into research methods/scientific writing(3)
- most of the keynotes were interesting , relevant and insightful(9).
- different learning methods introduced(2);
- new networks established(3);
- Estonian students and teachers were really good at making us feel welcome and enjoy the stay (concert, dinner party etc.)(3);
- variation in master project issues; wonderful mingling between students and teachers;
- the pair discussion(walk and talk) worked really well;
- I learnt, how to organise time;

- the course was an interesting mix of formal and informal learning;
- it was a very good combination of lectures, breaks, discussions and social events.

**Issues to be refined and/or redesigned:**

- presenting students and commenting teachers should meet and have a preliminary discussion, so they could focus better when making a real presentation(7);
- parallel working groups are not good, some useful info got lost(7);
- students should be encourage to record their feedback and discuss it later at home with their supervisors(6);
- some commentators were really helpful; all should know their roles and act accordingly(3);
- some keynotes could be more specific, we don't want to end up with assessment in general;
- sometimes language skills created problems; there could be some more intimacy when students make their presentations;
- there could be more info sent in advance(3);
- some questions were difficult to understand;
- The first day was too intensive!
- chair persons could be even stricter with time regulations;
- student presentations could be uploaded on a cloud in advance, so we could read or download them well in advance (2);
- there could be some written assignment.

**Proposals for improvement:**

- find some way to keep people informed about recent research in music education;

- less dancing more sleep; keep the late start on Thursday ;
- there should be a little more time for personal reflections;
- maybe there should be a written reflective paper as a task to complete the course;
- there could be some group discussions on subjects the students have questions for in a more informal setting;
- more variation in organising discussion groups;
- there could be microphones in the big auditorium during the keynotes, so people could ask questions;
- use video or audio clips to give a documented example of assessment;
- there could be some work stations with people doing similar research; how they use technology, evaluation and assessment.

**Academic staff provided the following feedback:**

**Positive impressions:**

- a well organised event, lots of useful info and new knowledge(3);
- the schedule was functional and everything took place on time;
- good and thorough planning(and execution);
- the presenters reflected the theme well;
- extended opportunities to have a dialogue(5);
- diverse methods used(2);
- lots of time for formal and informal discussions;
- friendly atmosphere(4);
- a variety of topics and experiences;

- personal meetings(2);good opportunity to extend students' music education research knowledge;
- a very intensive course that pushed us to use the language;
- nice company, educated company, thinking company;

**Issues to be refined and/or redesigned:**

- more time for dialogues;
- greater variety of methods for reflection;
- greater variety of forms for presentation;
- sometimes there could be fewer keynotes;
- consider more multimedia presentations;
- give some reading material before the course;
- more student panels during the course;
- more strict ethical code, when commenting; students are not examined when they are presenting;
- 10 minutes would be enough to make a comment on presentation; it would economise time;
- the keynote about promotion was not relevant for the target group;
- all teachers should be more active;
- some more practical workshops;
- specific guidelines for group work could be given, so everybody can actively participate;
- some workshops, how to plan research;

- more music making during the course(3);
- there could be an introduction of each participating country;

**Proposals for improvement:**

- a translator hired for some support;
- follow the existent procedures more closely;
- have more action workshops;
- more than one night for jam sessions;
- ask students to prepare some musical act for social night;
- there could be a pre-course Facebook site, blogs and readings beforehand;
- more structured explanations could be good for students;
- we should have such courses more often.